

THE ART-UNION,

MONTHLY JOURNAL OF THE FINE ARTS,

THE ARTS DECORATIVE AND ORNAMENTAL,

3c.

No. 68.

LONDON: JULY 1, 1844.

PRICE 1s.

ROYAL COMMISSION OF FINE ARTS.—

The EXHIBITION of WORKS of ART, sent in pursuant to the Notices published in May and July, 1843, WILL OPEN on MONDAY NEXT, the 1st of July.

During the first fortnight the Exhibition will be open from Nine o'clock in the Morning till Seven in the Evening to visitors paying one shilling. Afterwards, for a period hereafter to be fixed, the Public will be admitted gratis, except on Saturdays, on which days the Exhibition will be open from Eleven till Seven to visitors paying 1s. Catalogue, 6d.

C. L. EASTLAKE, Secretary.

Whitehall, June 26, 1844.

BRITISH INSTITUTION, Pall-mall.—The GALLERY, with a SELECTION of PICTURES by ANCIENT MASTERS and DECEASED BRITISH ARTISTS, IS OPEN DAILY from Ten in the Morning till Six in the Evening. Admission, 1s.; Catalogue, 1s. WILLIAM BARNARD, Keeper.

SOCIETY OF BRITISH ARTISTS,

Suffolk-street, Pall-mall East. The TWENTY-FIRST ANNUAL EXHIBITION is NOW OPEN Daily from Nine till Dusk. Admittance, One Shilling; Catalogues, One Shilling.

EDWARD HASSELL, Secretary.

WEST OF SCOTLAND ACADEMY of the FINE ARTS.—The Fourth Annual Exhibition of the WORKS of MODERN ARTISTS will take place in SEPTEMBER next.

No carriage expenses will be paid by the Academy except on works from those artists to whom the Exhibition circular has been forwarded.

The 14th of September the last day for receiving Pictures, which will be called for, by intimation being sent, on or before the 1st, to Messrs. J. M'L. Bell and Co., East India Chambers, Leadenhall-street.

J. A. HURCHISON, Secretary.

Exhibition Rooms, 51, Buchanan-street, Glasgow, July 1, 1844.

Price 1s., stitched, **AN ESSAY on FRESCO-PAINTING.** By WELD TAYLOR.

London: John Mitchell, Royal Library, 33, Old Broad-street.

GEMS OF EUROPEAN ART—THE BEST PICTURES OF THE BEST SCHOOLS.

THIS Work is publishing in Monthly Parts, price 3s. each; issued only to subscribers. Each Part contains three Prints, engraved in the line manner by Rolla, Bacon, Stocks, Outrim, &c. &c., from Pictures by the Ancient and Modern Masters of the several Schools of Europe; the subjects being accompanied by letter-press, historical, biographical, and descriptive, written by S. C. HALL, Esq., F.S.A.

London: Published for the Proprietors by George Virtue, Ivy-lane.

LOUIS HAGHE'S

Second Series of Drawings in Water Colours, of **BELGIUM and GERMANY.** Containing the most beautiful specimens of Gothic Architecture of the Middle Ages, with Portraits and Figures illustrating the Character and Costume of that period, and forming the most splendid Collection of Water-Colour Drawings ever exhibited.

At Messrs. H. GRAVES and CO.'s Gallery, 6, Pall-mall, for a few weeks only.—July 1, 1844.

Now ready, the Splendid Engraving of **THE SENTINEL.** Dedicated to his Grace the Duke of Beaufort, K.G. From the magnificent original Picture painted by EDWIN LANDSEER, Esq., R.A., for the Duke of Beaufort; and engraved in the finest style of Mezzotint by THOMAS LANDSEER, Esq. Price—Prints, £3 2s.; Proofs, £4 4s.; before Letters, £6 6s.

London: Published by Messrs. Henry Graves and Co., Publishers to her Majesty and H. R. H. Prince Albert, 6, Pall-mall.

Now published, price 12s.,

CHARACTERS OF FOREST TREES, Drawn on Zinc, by WILLIAM DELAMOTTE. These Eight Studies are particularly adapted for those who wish to Sketch correctly from Nature.

Published at 10, Queen's-terrace, Bayswater; to be had of Messrs. Hering and Remington, 137, Regent-street.

Just published, Second Series, foolscap 8vo. cloth, price 6s.,

CRITICISMS on ART. By WILLIAM HAZLITT. With Catalogues of some of the principal Picture Galleries of England. Edited by his Son.

A. Templeman, removed from Regent-street to No. 6, Great Portland-street, Oxford-street.

Price 12s. bound,

OUTLINES to SHELEY'S "PROMETHEUS." By JOSEPH N. PATON. Thirteen folio plates, with extracts. REWARDED by the Art-Union, and dedicated, by permission, to Mrs. SHELEY.

"A meritorious attempt to keep up among the public a taste for the classical school of Flaxman."—Atlas.

M. M. Holloway, 25, Bedford-street, Covent-garden.

THE PILGRIM'S PROGRESS.—Now ready, price One Guinea, half-bound, a new Edition, edited by GEORGE GODWIN, Esq., F.R.S., F.S.A., and LEWIS POCOCK, Esq., F.S.A., Honorary Secretaries of the Art-Union of London; with a Life of the Author, and a Bibliographical Notice. Embellished with Twenty-one Designs in Outline, and numerous Woodcuts, from designs by Mr. H. C. Selous.

"Although this work is complete in itself, the designs issued by the Art-Union are especially adapted to be bound up with it: thus presenting together a uniform series of FORTY-THREE PLATES, illustrating, independently of the Woodcuts, nearly every page of Bunyan's celebrated dream."—Sun.

M. M. Holloway, 25, Bedford-street, Covent-garden.

This day is published, by Darton and Clark, Holborn-hill,

IMITATIVE ART; or, the Means of Representing the Pictorial Appearances of Objects, as governed by Aerial and Linear Perspective; being a manual of details for the amateur sketcher and man of business, with a chapter on Finish. By FRANK HOWARD, author of the "Sketcher's Manual," the "Spirit of Shakspeare," the "Science of Drawing," &c.

The **SKETCHER'S MANUAL; or the Art of Picture-making Reduced to the Simplest Principles,** by which amateurs may instruct themselves without the aid of a master. By FRANK HOWARD, author of "Imitative Art," "Colours as a means of Art," &c. &c.

In 1 vol. imperial folio, tinted, £2 2s.; coloured, £4 4s.

The Second Edition of

MADEIRA ILLUSTRATED.

By ANDREW PICKEN; being a Series of Views of the principal Scenery of Madeira; with an Account of the Island; Remarks on the Climate; and General Information for the Guidance of Invalids, and others visiting the island. Edited by Dr. JAMES MACAULAY.

"The number of pale and pining adventurers whom this beautiful and salubrious island has so long beckoned across the waters will not be diminished by the publication of this handsome and interesting volume.

Mr. Picken's masterly sketches carry with them, at once, the impression of being produced under the immediate inspiration of the Genius of the island."—Athenæum.

"Truly a performance of the highest merit. The views of the striking features of Madeira are well chosen, and executed in a bold and natural artistical style."—Literary Gazette.

"The work above named—one of the most splendid in its particular line which has ever issued from the British press."—Chambers's Edinburgh Journal.

London: Published by Mr. Picken, at 32, Mornington-road, Regent's Park; and at Messrs. Day and Haghe's, 17, Gate-street, Lincoln's Inn-fields.

NAWORTH CASTLE.—Shortly will be published, TWO VIEWS of the INTERIOR of the CHAPEL of NAWORTH CASTLE, as it appeared previous to its being destroyed by fire, May 8, 1844; in the manner of artists' etchings, from drawings made in 1836, by T. M. RICHARDSON.

The Chapel of the Castle was one of the most curious and interesting remains of feudal magnificence existing in Britain; and its destruction may well be considered a public calamity.

Published by the Artist, at Newcastle-on-Tyne.

I. In an elegant volume, with Fifty-five Engravings, price 12s.,

AN HISTORICAL and PICTURESQUE GUIDE to the RIVER BLACKWATER in MUNSTER. By J. R. O'FLANAGAN, Esq.

Uniform with A WEEK AT KILLARNEY, By MR. and MRS. S. C. HALL. With 130 Engravings, price 12s.

II. In 8vo., with Etchings by Cruikshank, price 1s., No. 11., of

TOM RACQUET, and his Three Maiden Aunts, with a Word or two about "The Whittleburys." London: J. How, 132, Fleet-street.

WORKS PUBLISHED BY W. S. ORR AND CO.

I. **GREECE, PICTORIAL, DESCRIPTIVE, and HISTORICAL.** By CHRISTOPHER WORDSWORTH, D.D., Head Master, Harrow. Price a Guinea-and-a-half, cloth lettered.

II. **TRAITS and STORIES of the IRISH PEASANTRY.** By WILLIAM CARLETON. With an Autobiographical Introduction, Illustrative Notes, and Graphic Illustrations on Wood and Steel. Now complete, in 2 vols., med. 8vo., price 26s., cloth lettered.

III. **PICTORIAL HISTORY of FRANCE,** from the Establishment of the Franks in Gaul to the period of the French Revolution. By G. M. BUSSEY and THOMAS GASPEY. Enriched with 400 Designs on Wood, by Jules David. 2 vols., super royal 8vo., price 30s.

IV. **THE ILLUSTRATED SHAKSPEARE** (Tyas's). The text revised from the best authorities. A Memoir and Essay on Shakspeare's Genius, by BARRY CORNWALL. Introductory Remarks on each Play by some distinguished writer, with beautiful characteristic Designs on Wood, by Kenny Meadows. In 3 vols., imperial 8vo., price £3 3s., cloth.

V. **IRELAND BEFORE and AFTER THE UNION with GREAT BRITAIN.** By R. MONTGOMERY MARTIN, Esq. Price 10s. 6d. cloth lettered. Amen-corner, Paternoster-row.

MILLER'S SKETCHING COLOURS.—These Colours are prepared for the purpose of enabling the Artist or Amateur to depict at once the transient effects of clouds, distances, &c.; and, as they require no previous preparation by the artist when using them, will be found of indispensable utility in all instances where objects of an evanescent character are to be portrayed.—Miller's Artists' Colour Manufactory, 56, Long-acre, London.

MR. H. WILKIN, Professor of PERSPECTIVE, begs to announce his intention of devoting two days a week, Tuesday and Friday, to the INSTRUCTION of PERSPECTIVE from Models, Drawings from Casts, Anatomy, and the principles of Colouring. For terms, for private lessons or in class, apply to Mr. H. Wilkin, who can be seen on either of the above days between ten and five o'clock, at his residence, No. 20, Newman-street, Oxford-street.

44. y. 1. 1.

Just published, in royal quarto, with 17 Plates and 26 Woodcuts, price 25s.

PROPORTION,

OR THE

GEOMETRIC PRINCIPLE OF BEAUTY, ANALYSED.

By D. R. HAY, Decorative Painter to the Queen, Edinburgh.

Lately published, by the same Author,

I. THE NATURAL PRINCIPLES AND ANALOGY OF THE HARMONY OF FORM.

In one vol royal quarto, with 18 Engravings and Woodcuts. Price 15s.

II. THE LAWS OF HARMONIOUS COLOURING ADAPTED TO INTERIOR DECORATIONS. The Fifth Edition. To which is added, An Attempt to Define Aesthetic Taste. With Eight Coloured Diagrams. Octavo. Price 7s. 6d.

"In so far as we know, Mr. Hay is the first and the only modern artist who has entered upon the study of these subjects without the trammels of prejudice and authority. Setting aside the ordinances of fashion, as well as the dicta of speculation, he has sought the foundation of his profession in the properties of light, and in the laws of visual sensation, by which these properties are recognised and modified. The truths to which he has aspired are fundamental and irrefragable; and the conclusions which he has deduced from them will admit of no modification either from taste or fashion. Notwithstanding some trivial points of difference between Mr. Hay's views and our own, we have derived the greatest pleasure from the perusal of these works. They are all composed with accuracy, and even elegance. His opinions and views are distinctly brought before the reader, and stated with that modesty which characterizes genius, and that firmness which indicates truth."—Edinburgh Review, October, 1843.

"The fact that Mr. Hay, by an independent process of his own hand, versant about proportion and beauty, has arrived exactly at some of the identical proportions of the Platonic theory, as we understand and apply it, is to be reckoned as an important psychological phenomenon, demonstrating the inheritance of certain fixed and essential principles of proportion and beauty in the human soul. All Mr. Hay's proportions are, therefore, good. They exist in the best specimens of perfect architecture; they are necessary elements in judicious decoration. They give rise to symmetry and simple numerical proportions in angular compositions. They pervade the works of the Greek artists; and were the identical principles taught by the philosophers who gave wisdom to the times of Pericles and Phidias."—Athenaeum: Notice of Work on Form.

WILLIAM BLACKWOOD and SONS, Edinburgh, and 22, Pall-mall, London.

MARTIN CHUZZLEWIT COMPLETE.

Early in July, in one volume octavo, price, bound in cloth, 21s.; half-bound morocco, £1 4s. 6d.; whole-bound morocco gilt, £1 6s. 6d.

THE LIFE AND ADVENTURES OF MARTIN CHUZZLEWIT.

By CHARLES DICKENS.

With Forty Illustrations by "Phiz."

CHAPMAN and HALL, 186, Strand.

SUBSCRIBERS.

HER MOST GRACIOUS MAJESTY'S LIBRARY.
HER MOST GRACIOUS MAJESTY THE QUEEN DOWAGER.
HIS MAJESTY THE KING OF THE BELGIANS.
HIS ROYAL HIGHNESS PRINCE ALBERT.
HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE.

This day is published, Part the Fifth of

THE BARONIAL HALLS,

PICTURESQUE EDIFICES, AND ANCIENT CHURCHES, OF ENGLAND;

From Drawings made expressly for the Work by J. D. HARDING, G. CATTERMOLE, S. PROUT, W. MÜLLER, J. HOLLAND, and other eminent Artists. Executed in Lithotint under the superintendence of Mr. HARDING. With descriptive Letterpress and numerous Engravings on Wood.

EDITED BY S. C. HALL, F.S.A.

CONTENTS OF PART V.

SHOTTESBROOKE CHURCH BERKSHIRE.
GREAT CHAMBER, MONTACUTE SOMERSETSHIRE.
INGESTRIE HALL STAFFORDSHIRE.

To be completed in twenty-four Parts.

Price—Prints, 5s.; Proofs, 7s. 6d.; Large Proofs, India Paper, 12s.

CHAPMAN and HALL, 186, Strand.

On the 1st of July, in demy 8vo., price 6s.,

THE NEW QUARTERLY REVIEW;

AND

HOME, FOREIGN, AND COLONIAL JOURNAL:

Being the 7th Number of the

FOREIGN AND COLONIAL QUARTERLY REVIEW.

In announcing the Seventh Number of the "Foreign and Colonial Quarterly Review," the Proprietors have to apprise their readers of the reasons that have induced them to adopt a partial change in the title. Their original scheme, as the Prospectus stated, contemplated the intermingling of British and Foreign subjects. But, from the similarity of the title with existing Foreign Reviews, considerable practical inconvenience has been experienced by their Subscribers. They have, therefore, decided upon a more general title, "The New Quarterly Review," by which, while maintaining their own distinctiveness, they disclaim any intention of rivalry with existing Reviews, beyond that of upholding the noblest principles, and producing the best arguments in their support. Were they called upon to add further reasons for this measure, they might state that in all directions they have been urged to assume in name, as well as fact, their true position. Their career in Foreign Literature is already before the public, and they purpose not only the continuation, but even the augmentation, of the Foreign Correspondence and Intelligence; and in British subjects they are justified in stating that the aid they have hitherto received from some of our leading statesmen will still be continued.

CONTENTS OF No. 7.

- | | |
|--|---|
| 1. The Political Press of France. | 9. The New Generation. |
| 2. Fine Arts at Munich. | 10. The Life of the Founder of La Trappe—Chateaubriand. |
| 3. The Books of Proscribed—Niemcewicz, Custine, and Delaborde. | 11. Short Criticisms:—Archives of the Israelites; McGregor's Statistics; Mexico; Slavonia; Ceylon; Ethiopia; Australia. |
| 4. The New Spirit of the Age. | German, French, and English Publications; Foreign Correspondence and Intelligence. |
| 5. The Gospel before the Age. | Miscellaneous, &c. |
| 6. History of Russia (Karamzin). | |
| 7. Colonial Bishoprics. | |
| 8. Despotism and Democracy. | |
- London: SMITH, ELDER, and CO., 65, Cornhill. Edinburgh: BELL and BRADFUTE. Dublin: J. CUMMING.

THE QUARTERLY REVIEW,

No. CXLVII., is published THIS DAY.

CONTENTS:

1. Books for Children.
 2. Shuttleworth's Phonics.
 3. Forbes' Travels through the Alps.
 4. Twiss's Life of Lord Eldon.
 5. Rebecca.
 6. Schism in the Papacy.
 7. Illustrated Works.
 8. The Amber-Witch.
 9. Railway Legislation.
- John Murray, Albemarle-street.

TREATISE ON FRESCO, ENCAUSTIC, and TEMPERA PAINTING. By EUGENIO LATTILA. Price 3s. Being the substance of Lectures delivered at the School of Design, Saville House, and at the Society of British Artists, in the years 1838 and 1840. This work describes the different methods of the Greeks and Italians; the Stuccoes, Vehicles, and Pigments used by them and employed by the authors. Published by Hering and Kemington, German Repository of Art, 153, Regent-street.

BRIGHT'S DRAWING-BOOK ON LANDSCAPE. Just published, in Eight Numbers, at 1s. each; or in boards, price 9s.

BRIGHT'S DRAWING-BOOK ON LANDSCAPE, in a Series of Thirty-two Plates.

Published by S. and J. Fuller, 34, Rathbone-place; where is also made and sold Bright's superior Coloured CRAYONS for Landscape Painting, so justly admired in his beautiful Crayon Drawings, and approved. Also, a new article called VOLATILE FIXER, a preparation to fix and secure Crayon and Chalk Drawings, to prevent their rubbing. Sold in bottles, price 2s. and 3s. 6d. each. S. and J. Fuller particularly call the attention of Artists, Amateurs, and Drawing-masters to the above useful preparation. Where also is published, THE SKETCHER'S GUIDE, a light and portable apparatus for drawing Landscape and other Outlines in Perspective, without elementary knowledge, price 16s.

A NEW EDITION OF A

TREATISE ON LANDSCAPE PAINTING and EFFECT IN WATER COLOURS, from the first Rudiments to the finished Picture, with Examples in Outline, Effect, and Colouring. By DAVID COX, Esq., Member of the Society of Water-Colour Painters.

In a Series of Twelve Numbers, folio super-royal. The first Four Numbers consist of Pencil Sketches, in a Series of Seventy Examples of Landscape Practice, in Soft Ground Etching, by Mr. Cox. Six Plates in each Number. Price 5s. each.

The Second Four Numbers comprise Shadow and Effect, in a Series of Thirty-one Examples, in Imitation of Sepia Drawings. Price 7s. 6d. each Number.

The Third Part, consisting of Four Numbers, comprises Sixteen Imitations of Drawings of Effects of Landscape Scenery, containing a Letterpress Description, having reference how these effects are produced. Price 10s. each Number.

The whole, half-bound, price £5 10s.

London: Published by S. and J. Fuller, 34, Rathbone-place.

SUPERIOR PREPARED BLACK LEAD PENCILS.

S. and J. FULLER beg to recommend to the Artists of the Kingdom, and to the Public, their very superior Black Lead Pencils, of different degrees of hardness and depth of shade, which have been tried and approved of by the first Artists, and from whom they have received the most flattering encomiums.

HHH. Used by Architects, and are extremely hard.	BB. Shade, Black, for Shading.
HH. Engineering, very hard.	BB. Extra Shade, very Black, for ditto.
H. Architecture, not quite so hard.	H.B. Prepared Drawing, hard and black.
F. Fine Drawing, middling degree.	HHB. Extra prepared Drawing, hard and black.

Prepared, made, and sold by S. and J. Fuller, at their Temple of Fancy, 34, Rathbone-place, London; where every kind of Work is published on the Art of Drawing, and every Material sold that is used for drawing.

A New Edition.

THE USE and OBJECT of the SYSTEM of PERSPECTIVE, as exemplified by the SKETCHER'S GUIDE, further Explained. "The most skillful master can do little more than put the end of the cue into the hands of his scholar, by which he must conduct himself."—Sir Joshua Reynolds.

THE SKETCHER'S GUIDE.

A light and portable apparatus for Drawing Landscapes and other Outlines in Perspective without elementary knowledge; to which is added a Compendium of the Rules of Perspective and Effect. By W. F. ELLIOT, Esq.

London: Published by S. and J. Fuller, 34, Rathbone-place; where is also made and sold HATTEK'S PERSPECTIVE TRIPOD, for Drawing all objects in Perspective, without elementary knowledge.

THE ART-UNION.



LONDON, JULY 1, 1844.

MERCANTILE VALUE OF THE
FINE ARTS.

NO. V.—PAPER-HANGING.

ANTIQUARIANS have not decided in what nation or age the practice of decorating the inner walls of rooms, saloons, and colonnades originated. We have very little knowledge of the domestic architecture of the ancient Egyptians; but, from the profuseness of pictorial representations on the walls of their tombs, we may infer that their rooms were not left without ornament, for it was their rule to make the sepulchre resemble as much as possible the apartment which the deceased had most favoured during his lifetime. There can be no question of their having had sculptured walls, for the ruins of their palaces and temples are elaborately carved over their entire surface. In later ages this custom was adopted by the Jews, and was connected with the gross idolatries which they borrowed from the pagan nations. Ezekiel describes those "chambers of imagery" into which he was conducted by an angelic power:—"He said, Go in and behold the wicked abominations that they do here; so I went in and saw; and behold every form of creeping things and abominable beasts, and all the idols of the house of Israel portrayed upon the wall round about. . . Then said he unto me, Son of man, hast thou seen what the ancients of the house of Israel do, every man in the chambers of his imagery?" The Greeks, at least in the earlier ages, lived much out of doors, and paid infinitely more regard to their public edifices than to their private residences. It appears from Pliny that little regard was paid to domestic architecture, either for purposes of accommodation or decoration, until after the overthrow of the republican governments, and the consequent restrictions placed upon popular assemblies. In southern Italy, the Greek settlers and their descendants paid great attention to ornamenting the interior of their houses; even in the more insignificant dwellings of Pompeii and Herculaneum we find the walls decorated with paintings which have exquisite brilliancy of colour, though generally deficient in artistic skill. Winkelmann, on the authority of Pliny and Vitruvius, says, that they more frequently painted on dry mortar in distemper than on mortar *à fresco*; it should rather have been said that the latter was the rarer art, and was restricted to the dwellings of the wealthy. In a later age the emperors and some of the rich patricians frequently had pieces of marble sculptured in high relief inserted into their walls; and this fashion has been adopted by many virtuosi in England. It is to be lamented that some who have gone to this expense have marred the effect by covering the rest of the wall with paper-hangings, which, however elegant or magnificent of themselves, present the most startling incongruities to the subject of the sculpture. In one instance, we saw an exquisite sculptured group—a copy of the 'Apotheosis of Homer'—placed in a wall which was covered with representations of Chinese pagodas. Reliefs inserted in walls are likely to become a

favourite species of decoration; and we therefore take this opportunity of hinting, that it would be desirable to have hangings that may harmonize with such ornaments.

The subjects painted on the walls of Herculaneum and Pompeii embraced every variety from grand historical compositions down to still life, zenia, and arabesques. Often, however, the walls were covered with marble alaba or with artificial marble, in the manufacture of which, according to Vitruvius, they had attained an excellence which we have not rivalled. In our climate, marble, and its imitations, whether in composition or in painting on paper, has a very chilling effect; and it should, therefore, be reserved either for summer-lodges or for halls and staircases.

In England, and indeed among all the Teutonic nations, the primary idea of domestic architecture was taken from timber houses; and to this, even at the present day, many of the details conform. Wainscot was certainly the first kind of partition walls on which elegance was bestowed in this country; and, as this material is susceptible of the double ornament of carving and painting, it afforded considerable opportunity for the exercise of ingenuity in the decorative arts. As wood-carving will at some future time engage our attention, we shall make no further reference to the subject here; and, for the same reason, we need not dwell on panel-painting, for the capabilities of this art have been too much neglected.

Wainscot is both cold in its appearance and liable to shrink with age, so as to leave very uncomfortable crevices and interstices, through which draughts of air find their way. Hence, from a very remote period—certainly from a time not long after the Heptarchy—coverings were hung against the walls, generally woven by female slaves and domestics. One specimen of these hangings possesses great historical importance: we allude to the Bayeux tapestry, on which are represented the principal events of the Norman Conquest. It is said that the Saxon princesses and ladies who were reduced to a servile condition, and assigned as slaves to the Queen of the Conqueror, were compelled to manufacture this textorial record of the misfortunes of their race, and their own degradation. Perhaps our readers will excuse us for reminding them that this aggravation of the woes of captive princesses was common in the heroic ages of Greece; Hector is represented as mourning that Andromache would have to prepare such a memorial of the change of her fortunes:—

"Thy griefs I dread:
I see thee trembling, weeping, captive led!
In Argive looms our battles to design,
And woes, of which so large a part was thine."

No greater proof need be given of the high value placed on tapestry than the eminence of the artists employed to design the cartoons which the embroiderers were to copy; those of Raffaele in the Palace of Hampton Court have a world's fame. A species of tapestry much used in the time of the Tudors, and to some extent in the reigns of the Stuarts, was manufactured at Arras, and was named from the place in which it was produced. Some specimens of it are preserved in old baronial halls, as, for instance, at Cotehouse, belonging to Lord Mount Edgcombe. It appears to have been suspended loosely, and at some distance from the walls; a circumstance to which Beaumont and Fletcher allude in the "Woman-hater," act 3, scene 1:—

"Farewell, my fellow-courtiers all, with whom
I have of yore made many a scrambling meal
In corners behind arras on stairs."

About the time of Henry VIII., stamped and painted leather began to be a favourite covering for walls; this fashion was introduced by the Flemings from Spain, and it did not go quite out of vogue until after the accession of George III. The subjects represented on the leather were various, grotesque, historical, arabesque,

&c., enlivened by gold, silver, and vermillion as ornaments. We have seen some beautiful specimens of the old leather, but we do not think that the art will ever be revived, for far better effects can be produced on less costly and less perishable materials. Silks, damasked satins, and velvets have been used for hangings, and have not altogether fallen into desuetude. There are few things in which the work of the trained and educated eye is so soon perceived as in the arrangements of the folds of drapery; and we are surprised to see what little attention is paid to this subject by the generality of upholsterers: they do not seem to be aware that the folds which are graceful in one kind of material, are quite unsuited to another; and they are equally ignorant of the fact that there is a natural form of drapery, varying with the weight and texture of each substance, which is far more beautiful than any other that Art can confer.

Paper-hangings, as the papers used for covering our walls are usually but improperly designated, have had the disadvantage of being applied as substitutes for all other modes of decoration; and having, therefore, been applied to the production of effects of which the material is not susceptible. About a quarter of a century ago papers to represent sculpture and relief had a sudden run of brief duration; then came an imitation of panel-painting; next we had historical and ethnographical subjects to simulate the effects of fresco and distemper; and, at present, "satin-papers" appear to have won the favour of fashionable caprice.

Flock-papers have held their ground in popular estimation longer than any other; and we cannot ourselves get rid of the old association which connects them with the dining-room. Their resemblance to cloth gives them a rich and warm effect; and there is no paper which serves more advantageously to give effect to pictures. But flock-paper is only fit for large and lofty apartments: in small rooms its effect is weighty and oppressive.

It is now nearly two hundred years since paper was first introduced as a decoration to apartments, and for more than a century its use has been very general. Paper-hangings are now produced at so cheap a rate that they are brought within the reach of the poorest householders, and they contribute very much to the cleanliness and comfort of their apartments. When we look at the immense surface which paper-hangings cover in almost every house, it is impossible to doubt their great importance in the artistic education of the people; and we have often to lament that proprietors of mansions, instead of paying any attention to the matter, allow themselves to be guided by the taste of their upholsterer, or, mayhap, of the plumber or glazier. One great cause of the backwardness of the persons engaged in the manufacture of paper-hangings has been the interference of the excise. In every department of industry which has for fiscal purpose been placed under the control of the Excise-office, an immediate check has been given to all improvement in the arts of design connected with that production. Varieties of pattern were felt to be the means of giving additional and large facilities for the detection of smuggling. The reduction of the duties on paper generally, and the abolition of the discriminating duty on paper-hangings considered as such, have not only enabled a much larger class of persons to get their apartments papered, but have greatly enlarged the field for varied and tasteful design. To a considerable extent in every community, but more especially in England, *taste ascends*: the power of indulging caprice is a great temptation to the wealthy, particularly when combined with the selfish propensity to have everything unique. On the other hand, persons of moderate means, being compelled to abide by one choice, endeavour generally to establish in their minds some principle of selection. We have been often amused at witnessing the choosing of paper-hangings by the poorer

classes at some of the cheaper shops, and in many instances we have had occasion to admire very correct principles of taste, though enunciated in rough and uncouth language.

We may view the designs for paper-hangings as either imitative or peculiar. To the imitative belong architectural, sculptural, and what we may call pictorial designs; it is not worth while to notice the imitations of drapery, for they are now all but universally abandoned. It will be necessary to say a few words of these several classes before we come to consider those more immediately belonging to our subject, namely, the designs peculiar to paper-hanging.

Architectural designs are represented on paper-hangings in endless variety; we may paper a room into a Grecian temple, a Gothic chapel, an Italian palace, or a Chinese pagoda; it is a style of decoration which we have seen prettily applied to summer-houses, fishing temples, and bathing lodges; but the effect is generally clumsy, and we know of only one instance in which such a design was completely gratifying: it was a summer-house hung with paper representing open rustic-work, and the artist had clearly adopted the idea that the Gothic style was originally derived from the forest, for, without departing in the slightest degree from the truth of nature, he contrived to manage the interlacing of the boughs and branches so as to suggest the forms of the rich Gothic windows, though there was apparently no direct intention of producing such an effect. We may perhaps reckon among architectural designs the magnificent copies from the walls of the Alhambra, published by Mr. Owen Jones, and which have furnished the most valuable suggestions not only to paper-stainers, but to bronze-founders, printers of furniture-cotton, manufacturers of encaustic tiles, and in fact to the chief persons employed in every branch of decorative art. There are mechanical difficulties, however, which we fear must impede, if not prevent, the useful application of architectural designs to paper-hangings; to effect this the patterns must be of a very large size, and this will require either immense blocks for the printer, or such a complication of blocks as will render the printing a very tedious and uncertain operation.

Sculptural designs are generally abandoned; it was indeed absurd to suppose that panels of paper-hangings would ever do more than caricature the effect of a recess containing a statue. We have, however, found many persons of no mean taste, and no small artistic skill, who lamented the ill success of this fashion: they believed that it might have been made subservient to the artistic education of the people, by having the best statues copied, and their representations by means of paper-hangings placed within the reach of persons of moderate means. With all due deference to their opinions, we believe that such a style of paper would be too expensive to reach the class of persons for whom it was, according to their theory, intended; and among persons of a higher class it would lead to that corrupt taste which confounds the functions of sculpture and painting, a blunder which is far too prevalent already.

Pictured paper-hangings were, until very lately, great favourites with the general community; and we have remarked that patterns which include objects not wholly familiar, and yet not wholly unknown, are preferred by the great mass of customers in the lower classes. It was his knowledge of this fact that induced the late Mr. Loudon to propose that a peculiar paper should be manufactured at a cheap rate for cottagers, which might contain objects of natural history, and of agricultural produce. An eminent prelate, one of the ornaments of the English bench, has communicated with us upon this subject, and proposed a plan of paper-hangings for our national schools, which might give pictorial instruction in the elements of geography, natural history, and the easier branches of physical science. We

have found that the pictures published for infant schools by Darton and Clarke, of Holborn-hill, have been the means of communicating much useful information in the most pleasing form; and we think it possible, by means of paper-hangings, to give much valuable instruction at a cheap rate.

A modified form of this proposal, but one of more universal application, is to have a furniture paper printed with patterns of medallion and picture frames, into which prints, maps, models, and diagrams might be introduced at discretion. Now that prints have become so abundant and so cheap, persons of the middle class might very easily procure a sufficient number at no very great expense, to furnish one or two rooms; and they would thus be enabled to give the younger branches of their family an early taste for Art, and at the same time have an opportunity of conveying to them an immense amount of miscellaneous information by explaining the pictures, in reply to those questions which the eager curiosity of children is sure to suggest. We prefer this plan of what we shall call "medallion paper" to the pictured paper, for all the specimens of pictured paper which we have seen are monstrous exaggerations in colour, and mere caricatures in outline. Paper hangings can never rival either prints or paintings, and the attempt to bring the wood-block or the stencilling into competition with engraving or paintings must end in miserable failure and degradation of Art.

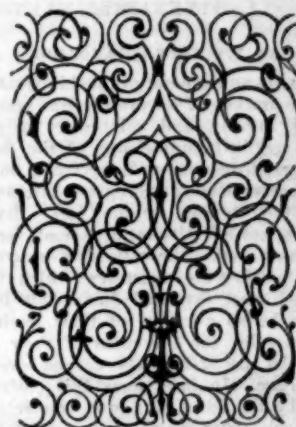
We come now to consider the designs peculiar to paper-hangings, and shall avail ourselves of some notes furnished to us by Mr. Papworth the younger, who unites a practical knowledge of the business to much taste in Art. Without in all cases pledging ourselves to the correctness of his views, we are glad to afford our readers the perusal of criticisms on patterns furnished by a practical man. The absurdities which have been perpetrated by unskilled artists, and the ugliness which have won favour by the caprice of fashion, have led to a general belief, though the creed is utterly without foundation, that the English, as a people, are not gifted with talent for artistic invention and design.

Such was not always the case; in 1770, the father of one of our most eminent manufacturers visited France, and was enabled to give the leading men there considerable information; he said, on his return, that he found the French paper-hangings *very inferior to our own, both as to execution and beauty of design.** The two Echardts of Chelsea, and Sheringham of Great Marlborough-street,† were men of considerable taste, and conducted their establishments, as did others, with spirit; and up to the time of the great war, there was in consequence an extensive export trade to America and other countries, which from that contest, and the encouragement and exertions of the Government of Napoleon, the French gained from us, and have enjoyed until now, when, anything English being the rage on Continent, and the employment of machinery enabling the manufacturer to defy competition for the present, the exports are gradually re-acquiring a value. Much has been said, by those who decry the talents of the English designer, as to the alleged system of copying from foreign works; and their assertions, as noxious as untrue, have been unhesitatingly forced before the public, and from that boldness are credited; but considering that it is as much our province to defend the credit of our country on fair grounds, as to point the deficiencies, with a candid criticism, which exist and in our opinion may be remedied,

* Note of a paper read by Mr. Crace, at the Royal Institute of British Architects, in January, 1839.

† Sheringham's house, No. 51, in that street, is the only instance we can call to mind of external modern fresco in England: the front, if carefully observed, still shows the marks of the instrument employed in transferring the cartoons upon the wet plaster—and a Raffaellian style may be traced. It was done about fifty years since. Rigaud, the R.A., painted frescoes for interiors in our own recollection.

we refer with satisfaction and pride to the information obtained from one of the first decorators in London, namely, that he is constantly requested by foreigners (especially Germans), artists and manufacturers, for patterns of the papers he from time to time brings out, which are reproduced, often without deviation, in various countries, among which Switzerland may be particularly mentioned. Nor do we see that any fault is to be found with this interchange of ideas (we do not mean of patterns); and the following corroboration of the dictum of Reynolds—"Such imitation is so far from having anything in it of the servility of plagiarism, that it is a perpetual exercise of the mind, a continual invention"—must be allowed highly creditable to the good sense and the feeling for Art which the *copyist* as he is called, the *imitator* as he ought to be termed, has shown that he possesses.



The upper example is the subject of a French paper; the lower, that of a pattern stolen from, or rather suggested by it in England.



The identity of the subjects is so well disguised that the skeleton principles of the two designs are given below, to mark the similarity of the ideas; for the beauty of composition (for the purpose intended, of which we shall speak anon), and the art exhibited in the appropriation, place the English design beyond the reach of a charge of plagiarism.

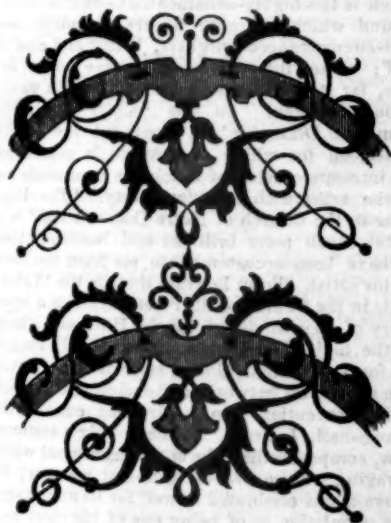
There is before us an English design, where the whole width of the paper is occupied by the pattern and its adjuncts requisite to combine each repetition of the blocks above and below, and the joint on either side, in which design the idea evidently is taken from the accompanying French vignette border to a flower-piece that has been placed before the artist, whose arrangements of his material, and fertility in supplying its deficiencies, deserve every

commendation. It is, however, not essential to our purpose to transfer them to these pages.

Mr. Crace, speaking of the identity of the means employed here and abroad in the workshop, said, with great truth, that the works of those English manufacturers, Richards and Sheringham, some fifty or sixty years since, are equal to the French productions of the present day.

Acts of Parliament, 5 and 6 Vic., c. 100, 6 and 7 Vic., c. 65, have passed for the protection of the designer, it is said; but when we state that from one to two sovereigns is the remuneration obtained by the designer, he is hardly likely to be able to have previously paid the fee for registration of 10s., which ought to be only as many pence; nor is the manufacturer the party to add to those two sums the further expense of £1 for entering the transfer, yet he must have the whole property in the design.

Perhaps, attracted by the semblance of a novelty, he may, however, undertake these two impositions; he has then to meet the cost of production of the different blocks (we will take an instance with ten colours), making an addition of £40. When the patterns are stamped on the paper and distributed among the retail dealers, what is his chance that this expensive favourite will be conspicuously displayed? that the public are likely ever to see it? Alas! he has no "Exposition de l'Industrie;" therefore he is content to go to the minimum of expense in bringing out from thirty to fifty, sixty, or even more, varieties every year, got up cheaply and badly, as may be seen in a comparison of these specimens, one foreign, the other an English copy, in the hope



that some one of them may have a run. Such patterns, to be seen in nearly every small house and shop, were these, in which there is scarcely a trace of Art; or, some demon whispering, "have a taste," he gives to the block-cutter (not to the artist) a pattern, desiring him to reduce it to four or five colours from the fourteen or fifteen composing it in the original, which has been one of three, five, or six designs with which the Parisian manufacturer contents himself each year, always attractive from the taste displayed in them by the able artists retained to invent and draw the designs and arrange the tints, &c.: this last department is here generally occupied by the workmen, who, with the block-cutter, may be considered to have a better reward for his labour than the artist.

The want of artistic knowledge (there are a very few brilliant exceptions) on the part of the manufacturers, who, it is to be regretted, form

an impassable gulf between the public and the designer, is the only excuse to be found for the publication of a work like the following "grand allegorical agricultural decoration," whose ab-



surdities of vase, basket, fruit, flowers, and implements are grafted upon a not inelegant scroll; an introduction which makes the matter worse, by giving it a redeeming feature. That this is not hypercriticism is clear from one of the beautiful adaptations by Raffaello, in the Vatican, here offered for comparison.

That Decorative Art is in a high degree conventional is trite, yet no straining of that truism can apologize for such a violation of probability, nor for any of its equals that are seen daily, as the accompanying, in which a combination of



corals growing on the same stalk with unnatural flowers of all colours, is diversified by the introduction of glaring china jars, vases, &c., which have no foundation but their nicely fitting in, or on, to the wandering stem. Only one pattern occurs to memory as surpassing these; but it excels in impossibility. The nasturtium's large brown leaf is growing in various places from a bright blue stalk; in others the honeysuckle



of Greek conventional art fills up the vacancies not occupied by the butterflies which, with their eleven wings each of lilac, with yellow bands dotted blue, are growing to maturity in place of flowers; the buds consisting of young dragonflies, with six or more wings, of a very chintz-like character. As no language is strong enough to condemn so gross an absurdity, its reprobation is left to the reader's good sense, which, exerted a little more in matters of such every-day occurrence, would go far, by repudiating such caprices, toward preventing their future execution; and he will not consider as a loss the time occupied in perusing the following considerations, addressed to the designer, but important to the purchaser, and, through him, to the manufacturer.

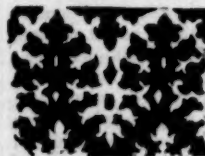
The highest class of paper-hangings, in an artistic point of view, as those which represent the

effects produced by the tapestries above alluded to. One, from a picture by Cima da Conegliano,



in the Louvre, has been copied on an enlarged scale in France, and, from the elegance of its composition, demands a place among our illustrations. Its defect is that it would hang in stripes, a fault every pattern copied in that manner possesses, and which pains the eye when seen hung repeatedly, as on the walls of a room: an objection which many have sought to avoid by putting only half the pattern on the width of paper; but this exercise of ingenuity had the result of diminishing the apparent size of the apartment in which it was

placed; for the eye instinctively seeks the theme of a decoration (as the ear waits for that of a musical composition), and it only occurred *fifty* times in the width of a room. Much preferable was the effect in the adjoining apartment, where, on a similar length, this idea (a wall-ornament in the Gismah Mosque at Cairo), was repeated *fifty* times, and where the eye seized at once on the subject, or roved from end to end undisturbed.



It may be noted that this pattern, like many others of paper-hangings, forms an admirable carpet. These patterns have no relief or imitation of sculpture about

them, and are therefore true to their purpose and mode of manufacture, which truth combined with elegance of form is, as we have urged on other occasions, the foundation of excellence in ornamental as in all other Art.

Next in rank may be placed geometrical patterns, which, in so far as they are suggestive of architectural decoration, are to be tolerated in their assumption of relief; but the necessity of shadow, which is generally false from the vary-



ing position of the means of light in an apartment, will always greatly detract from the satisfaction derivable from this species of decoration. Under this head are to be included even the imitations of the works by the pupils of Raffaello, and indeed all representations in which chiar-oscuro is employed. This is the prevalent French style, and therefore that most patronised in this country by those who ape the fashions they have seen abroad.

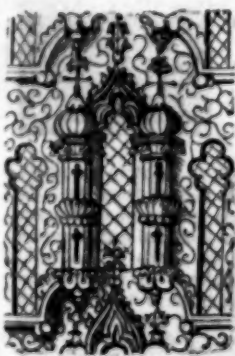
One or two patterns, each ten feet long, are noticed here as worthy attempts by a liberal mind to introduce a novel and, at the same time, a good specimen of Art in manufactures; they are printed on paper, a sort of light sarinet, and are due to the enterprise of Mr. Townshend: they are arabesques, in many blocks, with figures, &c., and are good examples of the style of Louis XV. That of Louis XIV. does not appear convertible to the purpose of the artist for use at the present time, as being too grandiose and sumptuous. The nearest approach to it is that of the annexed specimen, said to have been

part of the hangings of the house in which Albert Durer was born and resided at Nuremberg. Similar patterns are to be found in almost every

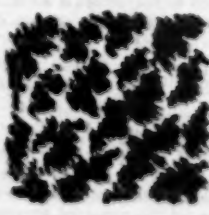


large house in that city; and where the lower rooms have been modernized and hung with English papers, often the uppermost rooms exhibit ceilings painted to harmonize with these hangings. One length of pattern, admirable for its colouring, and as an example for alteration, exists in the collection of the School of Design at Somerset House. In it there is much of a renaissance or Elizabethan character, and is connected with that of the Alhambra; and it appears the best example of a style for this manufacture.

The Indian or Chinese papers are now chiefly in use for screens, or for very dark rooms, and are not likely to be again very popular. The Louis XVI. style, with its open work and gilding, admits, for the boudoir or dressing-room, of many beautiful, though not very pure combinations; and will be in favour until ladies cease to think mere prettiness a recommendation. In mingling bouquets of flowers with this style, our continental neighbours are at present unrivalled, and most of such papers manufactured here are copies of Parisian designs, certainly beautifully got up in many instances; to the French also we are indebted for "the landscape style," in which may be seen views of an aqueduct seen through



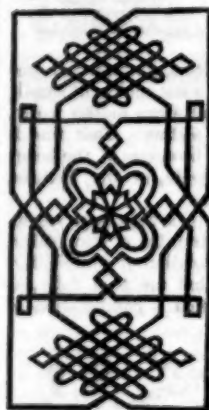
various parts beyond the lines crossing one another; nor do we ascribe to them a style lately



pervading most of our manufactures, which is hardly to be described, but may be thus understood.

The size of a pattern deserves great attention: if too large, it is ruinous to the other decorations in a room; if too small, it may be striped in effect, and that manner of hanging a room is out of favour, except where avowedly done (an appearance of height being desired). The prevalent colours of the carpet, the curtains, &c., are to be considered in the choice of a paper; and the aspect of the room, its destination, and the prospect from its windows have each a claim to careful attention. With regard to colour, which oftentimes makes or mars a design, it is sufficient to observe that self-colours, that is to say, a light and a dark tone of one colour, are considered abroad as the true English idea of comfort; and, indeed, they have for years been adequate to the wishes of the middle classes.

The flock papers, in particular, have been favourites, and chiefly from this cause: the strong contrasts of colour of the French, and the large, well drawn, glaring patterns of Germany, have few imitators here; from them we have gained improved softly blended effects, the chief improvement in this manufacture which has not originated in England.



The last illustration of this article is a design which lately came under observation: the line represents a width of 9-16th's of an inch, which was in a morone colour upon a deep fawn-coloured ground; and the idea appears so susceptible of improvement that it is here given to the designer's attention. A variation of this subject produces tartan patterns, which it would not be surprising to see again as much favoured in papers as for dresses.

The oak papers, and those in imitation of wood and marble, stone and granite, are certainly to be placed last in rank in this branch of design, with the exception of those we saw in the establishment of Mr. W. B. Simpson, stated to be drawn by hand on the paper, avoiding the repetition of a pattern: the process, which leaves the paper-hanging susceptible of washing with soap and water without injury, he has patented, and calls "Kakomine."

It is not our purpose in these papers to enter into any examination of mechanical operations; but we have some reasons for our belief that much yet remains to be done in the application of machinery to paper-staining. We believe also that much may be done in improving the colours themselves by chemical combinations, and considerably diminishing their cost. These suggestions are merely thrown out for the consideration of those engaged in the trade; and in conclusion, we shall only express a hope that the growing taste of the public will compel the paper-stainers to cultivate the Art of Design, and furnish patterns worthy of our age and nation.

HAGHE'S SECOND SERIES OF SKETCHES.

We have been favoured with an inspection of a set of drawings, which are intended to form a second series of the works of Mr. Haghe, in that walk of Art in which he is known to excel. The subjects are the venerable and interesting remains of the earlier ecclesiastical and municipal architecture existing in Belgium and Germany; and these masterly drawings are to be seen at Messrs. Graves and Co.'s, in Pall-mall, who propose pub-

lishing them, executed by Mr. Haghe himself, as a fitting accompaniment to the first series. The first drawing is 'Rubens's House at Antwerp'; thus the sketch is termed, although the immediate subject is only the gateway and screen—an elegant and striking piece of architecture, said to have been designed by Rubens himself. This drawing we may term a historical composition, since it shows the great painter himself receiving at his gate Marie de Medicis, Queen Dowager of France, his former friend and patroness, when on her way to Cologne, the place of her banishment and death. The second sketch exhibits also a subject of deep interest to all travellers who visit Antwerp—that is, 'Rubens's Tomb,' which is situated in a chapel behind the high altar of the Church of St. Jacques. In this view we see his celebrated picture, 'St. George and other Saints before the Virgin and Child.' In this picture he introduced portraits of himself, his father, wife, and children. The good old city of Bruges furnishes its quota. We have, therefore, the 'Salle du Franc de Bruges,' the corporation-hall of an ancient company of Flemish merchants. But the pith of the subject is the wonderfully-carved fireplace, which is one of the most valuable relics of its kind. There is also from Bruges, 'The Tomb of Charles the Bold and Mary of Burgundy,' which are in the church of Our Lady, and to this drawing the artist has most successfully given a sentiment becomingly grave. There are seen on these tombs the effigies in copper-gilt of Charles the Bold and his daughter Mary, wife of Maximilian, the last native sovereigns of the Netherlands. The 'Guard-room of the Town-hall at Courtrai' is an exquisite drawing, the principal object in which is the highly-ornamented Gothic fireplace, around which are seen figures of portly and well-circumstanced burghers, belted and clad in buff; these figures are expressive to a degree, far beyond what is usually seen in water-colour drawing. In the 'Choir of Notre Dame at Dixmude' is presented the beautiful screen for which the church is celebrated, the intricate carving of which has been made out by the artist with singular nicety. 'The High Altar in the Church of Notre Dame at Hal' is a sketch much more brilliant and luminous than we have been accustomed to see from the hand of this artist. From Louvain there is the 'Tabernacle in the Church of St. Peter,' which is a repository of elegant design for the Host, and stands by the high altar in the cathedral. It rises in the form of a small Gothic spire or cross, carved into the richest fretwork, and enclosing bas-reliefs of fine execution. In the drawing entitled the 'Town-hall, Louvain,' we have only a sectional view, comprehending the entrance, around which is raging an *émeute* of turbulent weavers; for Louvain was celebrated as well for its unmanageable population as of being one of the chief manufacturing towns during the fifteenth and sixteenth centuries. This assault upon the Town-hall is described with infinite spirit and the utmost propriety of circumstance. 'Notre Dame Treves, Altar of the Metternich Family,' is the title of a sketch, the magnificent altar of which occupies a side chapel in the church. These valuable drawings will constitute a series of twenty-six; and those which we have not space enough to describe are not less beautiful than those we have named. Among them are the 'Oratory in the Capucin Convent at Bruges,' 'Staircase in the Castle of Gasbeck,' 'Baptismal Font, Notre Dame, Hal,' 'St. Jacques, Liege,' 'St. Peter's, Louvaine,' 'Screen in the Church of Lierre,' 'Courtyard in the Bishop's Palace, Liege,' 'Altar in the Church St. Wandru, Mons,' 'Cathedral, Munich,' &c. &c. The whole of the subjects are of the class in which the force of the talent of this distinguished artist may be said to lie; and in respect of his preceding works, they may be said, in many valuable points, to surpass them all.

OBITUARY.

MR. GEORGE M. KEMP.

To record an instance of premature death is at all times, and under every variety of circumstances, a matter of regret; but when, in addition to the unwelcome fact, it is necessary to connect it with the extinction of warm and generous feeling, coupled with high talent, the narrative becomes intensely painful. Such an instance is to be found in the demise of the late Mr. George Mickle Kemp, architect for the monument now in course of erection in Edinburgh to the memory of the late Sir Walter Scott. Mr. Kemp was the second son of indigent parents, but whose virtues, although circumscribed to a humble sphere, were, nevertheless, heartily acknowledged by those best qualified to judge in such a case,—the unpretending companions of their cares and toils. In early life the subject of this notice was employed in the humbler occupations of rural industry incident to a pastoral district; and in tending cattle amidst the romantic scenery of Newhall, on the banks of the Esk, about twelve miles south-west of Edinburgh, he first imbibed that warm attachment to the beauties of nature which continued a leading feature of his character to the day of his death. When of sufficient age he was apprenticed to a country carpenter and millwright; and in this employment he acquired that practical knowledge of mechanical construction for which his works were pre-eminently distinguished. On the expiry of his apprenticeship he went to Edinburgh, and was employed as a house-carpenter. He subsequently went to London in the same humble capacity, having previously been employed in Manchester and other manufacturing towns as a millwright. In all of these places he was distinguished by skill, accuracy, and admirable taste as a workman. While labouring in this humble manner, his diligence in the cultivation of his intellectual powers was remarkable. Possessed of little means for the acquirement of knowledge beyond a strong innate sagacity, and an exquisite sense of the beautiful, in whatever form it was presented to him, he became familiar with, and enthusiastically attached to, the writings of our best English poets. With the minstrel literature of his native country he was intimately conversant, his chief favourites being Sir David Lindsay, Burns, Alexander Wilson, and, above all, Sir Walter Scott; but of all kinds of genuine poetry he was a great admirer, and was himself the author of several effusions in that style of composition which reflect no mean degree of credit on his poetical powers. In all his migrations and wanderings his mind was continually alive to structures of architectural beauty or elegance of proportion. His own account of this feeling was, that it originated in an accidental visit to Roslyn Chapel when little more than six years of age, the elegance and beauty of which so charmed and impressed his infant mind that the feeling was never effaced from it to the latest moment of his existence. In the desultory study to be acquired in continually shifting from place to place in quest of information, he became familiar with the best specimens of architectural genius to be met with in Great Britain, the early bias his mind had received directing his attention chiefly towards the Gothic. Inspired with this feeling, he visited, and with him to visit was to study, the cathedrals of Salisbury, York, Lincoln, Westminster, and the chapel at Windsor, besides many others. Not content with this, he bent his inquiring footsteps towards France and the Netherlands, in the former of which he resided for upwards of twelve months, and examined minutely the cathedrals of Rouen, Beauvais, Amiens, and Antwerp, besides many others of less celebrity. During the whole of this interesting tour of inquiry he supported himself by the reward of his honest and highly-appreciated labours as a mechanic. Returning to his dearly beloved Scotland, his mind richly laden with the fruits of his study, and warmly alive to the beauties of those ecclesiastical fabrics which had once adorned the broad valleys of his native land, but whose ruined fragments are now all that have escaped the ruthless ravages of a barbarous fanaticism, he, in conjunction with his warm-hearted friend and admirer, the late Mr. James Johnstone, engraver, in Edinburgh, intended to bring out a work on the ecclesiastical antiquities of Scotland, similar in style to the one published in England by John Britton, Esq. This work,

after considerable progress had been made in it, was stopped by the premature death of his friend and coadjutor, Mr. Johnstone. It was again taken up by those spirited publishers, Messrs. Blackie and Son, of Glasgow, who had long entertained a high admiration of Kemp's talents, and who continued his steady and kind friends to the last. In the pursuit of this, one of Mr. Kemp's darling projects, he necessarily became minutely familiar with the details, proportions, and peculiar characteristics of the noblest architectural structures Scotland could boast of. With a seal which knew no tiring, and an enthusiasm which no obstacle could repress, he traversed nearly the whole of Scotland on foot, taking sketches and measurements of the most celebrated monuments of ecclesiastical power and cultivated taste. After a considerable number of the finished drawings for this work had been made, and, indeed, several of the plates commenced, circumstances induced the publishers to abandon the work, at least for a time. About this period the death of Sir Walter Scott aroused public feeling, and gave birth to numerous projects for erecting a suitable monument to his memory: premiums were offered, and a public competition of designs was advertised for. The admiration of Sir Walter's works—which in Mr. Kemp amounted almost to idolatry—instantly determined him to make an effort for the enviable distinction of embodying in an emblem the national appreciation of Scotland's most gifted son. He produced a design, and was awarded one of the three premiums of £50 each which had been offered. Another competition was called for: he again entered the lists, and, under the assumed name of "John Morvo," was declared the victor in this honourable contest. The fact of a man, without previous celebrity or recognised status, thus carrying off the laurel in a field of such importance took every one by surprise, and in some it awakened feelings of a less enviable, indeed of a discreditable kind; and much angry vituperation and vehement recrimination were bandied about among the opposing parties. At length all opposition was overcome, and Mr. Kemp's beautiful design was commenced, and is now in the course of a rapid progress towards completion. When finished it will form a lasting monument of his architectural skill and good taste. One other of his works it would be unpardonable here to omit mention of. About the year 1840, Mr. Kemp finished the model of a design by him for the completing and effectually repairing St. Mungo's Cathedral, in Glasgow. This design is one of rare beauty and grandeur, and, if carried into effect, would far surpass any existing Gothic structure in Scotland, and almost as completely eclipse the Scott monument as that splendid design produced astonishment among those who could perceive no chance of merit in a work emanating from a man of whom they had not previously heard, but who had, nevertheless, been assiduously, actively, and enthusiastically preparing himself for the distinguished career which was opening up before him; but which an unfortunate accident brought to a painful and too early close. On the evening of the 5th of March last, having had occasion to call at an office at the north-west corner of the Union Canal Basin, he had taken the towing-path along the canal bank, that being the nearest way by a short distance to his home at Morning-side; and it is presumed that, in the darkness of the night, he had missed his way and fallen into the water. His body was not found for twelve days afterwards, notwithstanding the most active and unceasing exertions made in every direction for discovering him. He was at length found, as had been conjectured, in the canal. He was in the 50th year of his age.

In concluding these brief remarks it will not be out of place to note the peculiarities by which what may be termed his public life has been marked. At first his appearance burst upon public notice like a meteor dazzling by its unexpected brilliancy; the close of his career was distinguished by an almost equal mystery, and interesting, though painful, excitement. This latter fact was distinctly evinced as his remains were borne along to his last narrow resting-place. Thousands upon thousands of the inhabitants thronged the line along which the mournful procession moved; while nearly a thousand of his fellow-citizens of all ranks, from the baronetcy downwards, followed his bier. Thus within the limited period of

six years was comprised the public career of Mr. Kemp. In manners he was simple and unsophisticated, almost to childishness; in feeling sensitive, warm, generous, and kind. To a luxuriant fancy, and a brilliant imagination, he added great purity of taste, much practical knowledge, and a shrewdness and perspicacity of intellect seldom found united. His native goodness of heart made him beloved wherever he was known; and the modesty of his demeanour formed the theme of universal admiration. We lament to add that, by his premature death, his widow and four children have been left in very destitute circumstances, the extremely limited period of his success having been altogether inadequate to his making any provision for their future support. A subscription has been set on foot for their behoof; but we regret to learn that, hitherto, it has not been so successful as the urgency of the case would demand, and the peculiar nature of the claims would warrant us in expecting.

THE ART-UNION SOCIETIES.

THE inquiry before a committee of the House of Commons is proceeding but slowly. Hitherto they have only examined Mr. Godwin, F.R.S., on the part of the Art-Union of London; Mr. Cash, for the Irish Art-Union (Mr. Stewart Blackie is, however, to be examined); Mr. Bell for that of Scotland; and Mr. Mason for that of Birmingham. A few other gentlemen are about to give evidence favourable to these Institutions; and then the committee will proceed to question certain engravers and publishers, who, considering the existence of such societies prejudicial to their interests, desire their suppression. As the whole of the proceedings will be printed, we shall prefer waiting until they can be brought under review, to giving statements piecemeal from information we have received. We may observe, however, there is little chance of any measure for legalizing Art-Unions passing through Parliament this session. We are now within five or six weeks of its termination, and the "inquiry" is little more than commenced. Even if unopposed, a bill could not, we think, be brought in and passed before the prorogation. Whether Ministers will sanction a bill of indemnity, so as to allow the work to proceed and the prizes to be distributed, is a question. We fear it will be refused when applied for—as it will be—when it is made certain that the act must be postponed for some months. Under these circumstances, the artists will naturally inquire what is to be done? It is sufficiently notorious that a large number of excellent painters have calculated upon thus effecting sales; that they cannot live until the grass grows; and that a postponement of the drawing will be to some of them inevitable ruin, with all the degradation which arises from it. We presume, therefore, to advise a course which we are very sure a majority of the subscribers would approve of, when made acquainted with all the facts and the necessities they are called upon to relieve. It is briefly this: let the Committee of the London Art-Union expend the sum—£8000, more or less—and retain the pictures, instead of the money, until it is legal to determine the owners by lot. The Irish and Scottish Art-Unions may do this; and there is nothing to prevent the London Committee from so doing, except that they thus alter a prominent feature in their plan—not permanently, but to meet a pressing and urgent case. We trust the opportunity will not be lost for placing these Institutions on a safer and more satisfactory basis; and—notwithstanding our respect for the Birmingham Art-Union, the one out of London which seems to progress best—we venture to express a hope that the number of societies will be hereafter limited to three—one for England, one for Ireland, and one for Scotland; this arrangement would not prevent the establishment of branch societies, each contributor to which would receive equal benefit, with permission to choose out of their own exhibitions of pictures in proportion to the amounts subscribed. We confess we see immense evils as likely to arise from the number of such societies, if once legalized; any small town might originate one,—and, as some present temptation must be offered, old and worn-out plates will be bought up—as they have already been—at the whim or caprice of inexperienced committees. Bad Art will thus be disseminated; and a power-

ful, highly respectable, and most useful body—the publishers—will be irreparably injured by the result. And to the publishers, certainly some consideration is due. Their hostility is highly injurious to Art-Unions; their co-operation would be very serviceable to them. The former may be prevented, and the latter secured, by some changes, which, indeed, we cannot consider otherwise than beneficial to the Institutions, and calculated to work out their high purpose of aiding artists and advancing Art. We suggest that a print shall be issued only once in three years; a plaster cast being the boon one year, and a silver medal the other. In France, plaster casts sell for large prices; one of any mark will cost 10s. or 12s.; they might be produced with great care after a model of unquestionable merit; and who is there who will not prefer a cast from one of the noble works of Flaxman, or the graceful statues of Westmacott to prints—such as either of those that have been hitherto produced? With respect to medals, the cost of each to the Committee need not, and would not, exceed four or five shillings; and they might be really gems of Art that would be preserved as treasures. The prints have already become somewhat too numerous to be all hung upon walls; they are of too large a size for the portfolio; hence the cause why, in many instances, they are considered as lumber, and actually “sell” at less than the cost of print and paper.* Some work must needs be given annually; sure we are that, by varying the gifts in character, greater satisfaction would ensue. At least, if we are to have a print once a year, let it be one of moderate size, so that those who frame it may not be compelled to cover with it half the wall of a small room, while those who desire to bind such examples up in a volume may not be precluded from so doing by its embarrassing form.

This, as regards the yearly issues; some improvements will naturally occur as to the mode of selecting pictures; we hope to learn that all works at or above the value of £100 will be selected by a competent committee, with power to purchase them from the easel.

In short, now is the time to renovate these Institutions. The gigantic proportions to which they have grown were never contemplated when originally established. They may be vastly improved; time will have taught experience to their projectors. They must be legislated for, not only in reference to what they are, but what they may become. If we lose this opportunity of guiding them wisely into a right channel, we may lose that which may never occur again; they may be over-set by their own weight more effectually than by “common informers,” or even the dictum of the Attorney-General.

If, however, they are now judiciously planned, they will be pregnant with immense good to society, as patrons, more effectual than Princes.

The various Committees who direct them are stimulated by no selfish motives—they have no personal interests at stake; on the contrary, if they regarded their own convenience merely, they would advocate their suppression. They have, consequently, only to be convinced as to what course is best, to resolve upon pursuing it.

Now, then, is the time for them to think deeply over the matter, and to lay the foundations of secure and lasting stability. The Committee of the House of Commons must be aware that they have a very arduous duty to discharge—to reconcile conflicting opinions, to prevent, as far as possible, injury to some being coexistent with benefit to others. Their decision will be looked to with great anxiety; the report they make will be, of course, the basis of legislation; although, among them there be two or three who do not conceal their hostility to Art-Union Societies, and one who exhibits it with a degree of coarseness very unbecoming, we have reason to believe that a majority are decidedly favourable to their permanent establishment—of course, however, effectually and decidedly excluding all private traders who vend their wares “UPON THE PLAN OF ART-UNIONS.”

* There is one print which we know bears a premium, and it is the only one of which so much can be said—“Shakespeare Arraigned for Deer-stealing,” engraved by Robert Graves, from Harvey’s picture for the Society for Promoting the Arts in Scotland. It is of comparatively small size; just the size we should like to see all Art-Union prints.

WESTMINSTER HALL. THE ROYAL COMMISSION.

UNFORTUNATELY, the day on which we issue our publication is the day on which will be opened (to private view) the Exhibition in Westminster-hall. We are, therefore, under the necessity of keeping our comments for a month; the subject, however, is not one for a day or a season, but one that will possess universal interest for a long time to come. We shall, at least, have one advantage—that our examination may be carefully made, and our opinions well digested before we send them forth. The collection, we understand, consists of 183 works—exactly 100 of which are statues or groups, the remainder being examples in fresco, or encaustic, or cartoons.* The former will, we have reason to believe, be found highly and entirely creditable to the artists, the country, and the state of the Arts, being, taken together, such an assemblage as no other nation of Europe could supply. And this result will have been achieved in the teeth of singular discouragements—for it is sufficiently notorious that our British sculptors have been, almost literally, without patronage, trusting for the means of existence to the manufacture of busts, with now-and-then a commemorative statue, when some corporation design honour to a citizen of mark—and do not, as the “Glasgow bodies” did, employ a foreigner to perform what a British artist could perform so much better; or a monumental group when some rich man goeth into Abraham’s bosom. Upon such occasions there are usually a score of candidates for the work, the majority of whom are willing to execute it for the price of the marble and mechanical labour, eager for a chance of fame, and as heedless—as are the employers—of the terrible sacrifices made to obtain it. This Exhibition will, we are assured, show what British sculptors can do. Will it indicate what they will be, hereafter, occupied in doing? We devoutly pray that such may be the result—that the most glorious and arduous of all the branches of Art will no longer be condemned to obscurity, peeping out once a year, as if it were ashamed to be seen, from a dungeon of the Royal Academy. The sculptor has grievous disadvantages to contend against—disadvantages that would be heavily disheartening even if favours were as numerous as are discouragements. Let us hope that a brighter day is about to dawn upon the noble Art. The works in FRESKO are also, we have reason to think, highly and eminently satisfactory: at least, we may be certain that many of the artists have exhibited talent sufficient to justify their being employed in decorating “the Palace at Westminster.” It may not be forgotten that “practice makes perfect”—that scarcely one of the competitors has had much experience with the “new material.” We know, however, that none of them consider the difficulties in the way of entire success to be at all embarrassing; on the contrary, many of them express their conviction that they can use it with

* We have had some communications complaining—first, that, notwithstanding the positive order of the Commission that works in sculpture must have been executed “within five years prior to July, 1843,” some have been sent in which it is known were produced long previously; and that an extension of time was granted to a few artists in fresco, thus placing at a disadvantage candidates who acted strictly up to the terms proposed, and deposited their works on the 15th of the month of June, 1844. With respect to the first, we have to observe that such sculptured works will not be considered in competition, although they may be deposited in the Hall; and in reference to the latter, we may state that such works in fresco as were transmitted to Westminster-hall after the 15th of June, will be placed in the vestibule, will not be included in the catalogue, and will not be taken as entering into competition. Than this arrangement nothing can be more just. It will at once remove all dread of partiality, and confirm that confidence which the public and the profession unhesitatingly give to the Commission and the Secretary.

greater facility than the material to which they have been hitherto accustomed; and are fully sure that no obstacles exist which they are not competent to overcome.

It will not be forgotten that, when the Exhibition of Cartoons was opened last year, very few persons had formed of it an anticipation at all commensurate with the result. Although we are not desirous of so far exciting public expectation as to risk disappointment, we believe there is little doubt that the issue of the second experiment will be quite as satisfactory as was the first. We shall have proved beyond question that the proposal to invite foreigners to decorate our Houses of Parliament was as unnecessary as it would have been impolitic; and we have a shrewd suspicion that the works which the Exhibition will contain—by M’Clise, Cope, Parris, Townsend, and the eight others who obtained prizes this time twelvemonth—will supply evidence convincing even to the “Exchange” Committee, that if Mr. Sang, “the decorator,” were employed to desecrate the House in the City, with a reasonable prospect of desecrating the other House at Westminster, it was not because we had no British artist capable of painting in fresco as well as Mr. Sang himself. We shall see if the Royal Commission think better of this gentleman than we think of him—whether they side with us or with the Exchange Committee. We can give a pretty shrewd guess upon the matter.

At present—and with the very limited information at our command—it would be premature to enter farther upon this subject. To-day the Exhibition opens—the occasion is pregnant with mighty issues to British Art.

Something here it may be proper to say on the subject of the recent EXHIBITION IN KING-STREET, ST. JAMES’S. It has now closed; and the various works contained therein have been returned to their respective owners. We have had several communications on the subject; and they lead us to believe that the result has been—as we apprehended it would be—unsatisfactory. A report, moreover, has been prepared by the Commission; and, as it will be very soon in the hands of the public, it would be premature to offer any remarks upon the many rumours that are afloat. We may state that this Report would have been issued on Monday, with the catalogue of the works in Westminster-hall; but that, although the awards are indicated, and some of the parties “recommended” for employment are named, such recommendations will be first subject to investigations as to whether some of the productions are or are not *bona fide* the work of the artists. This enquiry—so necessary on all accounts—there has not yet been time to make. It is not impossible that the issue of such inquiry will be to direct said recommendations to persons who have been hitherto without name or fame, instead of to wealthy capitalists who have long fattened on the brains of men whom Nature intended to be their masters.

Considered in any way, however, the consequence of both Exhibitions—that in Westminster-hall and that at King-street—are happy auguries of vigour to British Art. Possibly in their conduct, or in their arrangements, some few trifling—or at least not very important—mistakes may have occurred; but we will not be captious. Indeed, who hesitates to acknowledge not only the great good already achieved by the Commission, but also the justice and right feeling they have on all occasions shown towards the profession and the public.

Now, again, “the people” are to be admitted “free:” we trust and believe that the results will be as they were last year—productive of much good and no evil. The English are learning to reverence works of Art, not alone for their actual value, but for the lessons they inculcate, the glories they perpetuate, and the rewards they bestow.

THE SUN.



SUCH WAS THE APPEARANCE OF THE HEAVENLY BAND,
WHO IN THE SUNNY REGION TOOK THEIR STAND.

IL SOL DE' GLI ANGELI.

Paradiso Canto 10.

COMPOSITIONS BY JOHN FLAXMAN, R.A.
From the Divine Poem of Dante Alighieri.

WE may not say of a man of letters that he was born too soon for himself and his country; but such may be said of a sculptor, and it has been eminently the case with respect to Flaxman, who died without having met with patronage sufficient to announce to his contemporaries that there lived among them a man with a soul so great. He has, therefore, bequeathed to the world his—drawings; and these are even yet composed of hieroglyphics, unappreciated and insoluble by the mass of those who in our days believe it decent to rhapsodize about Canova and Thorwaldsen, whose happy planets cast their fate among a people who understood them. Can any who have turned over the plates of Flaxman's Dante ever forget the first impression made upon them by these extraordinary productions? If there be no taste for Art, nevertheless is the mind moved in a manner never before experienced. If they be contemplated by a refined taste, it is with an emotion new to the consideration of such things, and of which veneration forms a larger component than admiration. We naturally enough ask ourselves, on rising from these outlines, where we have ever seen anything like them, either in the embryo state of a sketch on paper or in clay, or in the finished and effulgent marble. Thorwaldsen's works are cast in another manner of mould—their beautiful humanity warms our hearts, and places us on the best of terms with our kind—with every one of his images would we fraternize—he binds us more closely with our species; but John Flaxman lifts us at once into spheres far beyond our own, and, in the sublimest phrase, cautions us against ourselves. We find, we say, nothing in the gentle Thorwaldsen akin to the spirit in which Flaxman wrought; the feebler strain of Canova is pitched far below them both; but there is yet one man who has sifted the human passions, and played with appalling effect upon a few of the worst which he selected for his purpose, and that man was Michael Angelo. He found a Lorenzo the Magnificent, or rather the Lorenzo found him; for, undoubtedly, this Prince knew Michael Angelo before the latter knew himself. For John Flaxman there was no Lorenzo; the great Florentine artist was understood from the beginning of his career, Flaxman is dead, and he is not yet understood. We know not that the name of Flaxman has ever been before thus spoken of, in comparison with the immeasurable genius of Michael Angelo, but we justify ourselves with one simple question:—Show us, we say, a multitudinous series of designs like those to which Flaxman was compelled to limit himself, and approaching even a third of their power. The challenge is, we know, a vain one; and there the gauntlet may lie, on the part of Flaxman, for, perhaps, a longer period than has elapsed between his time and that of Michael Angelo. Show us, we again say, anything like the drawings of Flaxman by any other hand than that of Buonarrotti. There is nothing to be seen like them, save in those precious boxes that are so carefully guarded in the private rooms of the Palazzo Vecchio at Florence. But let us be understood:—they assimilate in that wondrous and inexplicable power which, leaving the body to meaner influences, works upon, and at once wrings the soul. And perhaps, in this respect, the works of Buonarrotti are inferior to those of Flaxman, for this reason,—the former studied anatomy practically for twelve years; and such is the display of learning exhibited in his works, that they refer us rather to the substance than the spirit. It is well that Flaxman was not so devoted to anatomy, for he also might have thus leant to it, to the manifest injury of his compositions. He could content himself with making out, by three lines, a figure, which a fourth line would have destroyed; but no philosophy ever could induce Michael Angelo to stop here. The latter was also a great lover of Dante. We see,

indeed, the spirit of this poet in all his greatest works; for example, in the 'Last Judgment,' to many of the figures sinking to perdition are given the portraits of well-known individuals of the time.

The name of Flaxman is known to all the continental schools, and his surpassing genius fully estimated. When, therefore, foreign artists visit this country, he is one of those whose works it is desirable to see. "Where," say they, "are those magnificent *rilievi*, after Dante—after Hesiod?" Alas! they never got beyond the outlines, upon paper, and you must go and look at his two or three monuments in Westminster Abbey. During his lifetime he was comparatively unknown, and after his death his loss was unfelt; but the glory of his reputation is yet in reserve for his memory.

The Dante series consists of 100 compositions, that is, from the "Inferno," 38; from the "Purgatory," 38; and from the "Paradise," 33.* In a series so lengthened, and, of course, so various, we cannot expect to find here uniform excellence more than in other productions of the greatest men. The 'Statue of Four Metals' is a magnificent conception. In reading the text, such a sublime figuration of Time could never occur to any ordinary mind. The head and shoulders formed of gold and silver, in allusion to the ages of the heathen fables, rise beyond the clouds, and the arms rest upon distant mountains, and the infernal rivers have their sources in the torrents of tears that flow down its sides. In 'Malebolge,' we see Virgil and Dante looking down from an eminence into the depth wherein are writhing the seducers and sycophants. The figures are but few, but they are descriptive of the most fearful torment, and we shudder while we look upon their heaving agonies. The drawing is free and decided. Flaxman could not stoop to be very mechanical. The 'Hypocrites' is also a wonderful, though very simple, piece of composition: here

"A solemn train, with weary step and slow,
Still seems to wind around."

The figures wear cloaks and hoods—the hood is of lead, gilded without—and in the way of the procession lies Caiaphas nailed to a crucifix. It is impossible that figures could be made out with less effort than these; and yet none, how elaborate soever, could affect the mind so profoundly. When Virgil and Dante arrive at the place in which evil counsellors are punished, they encounter the soul of Guido de Montefeltro, who relates to them how St. Francis came to claim his spirit, but he was seized upon by a demon and borne before Minos. We accordingly see in the drawing Guido lying in the habit of a monk; the demon is throwing himself over him as St. Francis appears on the left of the composition. In the thirty-second canto of the "Inferno" are described the four spheres, wherein are punished the various classes of traitors, as those who are faithless to their country, and those who are ungrateful to parents and benefactors; and here Dante meets with some of his contemporaries. He and Virgil are shown in a composition called the 'Frozen Lake,' in which the sufferers are fixed, nothing being seen but their heads, and nothing heard but the grinding of their teeth. Here they meet with Count Ugolino, whose terrible fate has

supplied to painters a standing theme. In his drawing, 'The Death of Ugolino,' Flaxman has presented us a picture fully up to the utmost horror of the description, in which we see Ugolino blind, and crawling amid his children, who had died of hunger before him. The composition is simple and beautiful, and their fearful fate is narrated with a perspicuity which renders a knowledge of the story dispensable.

In the third canto of the "Purgatory" we come to that beautiful passage wherein the souls are described as alarmed at the shadow cast by the earthly substance of Dante; but being reassured by Virgil, they enter into discourse. The composition made out from this is called the 'Vestibule of Purgatory,' wherein are seen the crowd of spirits starting back from the presence of the two poets. 'The Gate of Purgatory,' from the ninth canto, is a grand idea. The artist rejects, in all his drawings, the aid of imposing circumstances, relying entirely on the eloquence of his figures; and here this is eminently the case. The angel, preceding Virgil and Dante, has ascended the three steps and thrown open the gate—the backs of the three are turned to the spectator; but these few outlines are more fully gifted with impressive language than the most careful detail by any other hand. In the fifth circle the poets come to the Region of Avarice, in which all who in the world have been addicted to the vice are cast, and extended upon rugged stones, to which they are made to adhere in the manner, as it were, of their attachment to the dross of this life. Thus the poets are seen wandering among a crowd of prostrate sinners vehemently lamenting their purgation. In the twenty-fifth canto is a description of the seventh circle, in which are punished the carnal and luxurious, and wherein is described the nature of the human body, and the assumption by the soul of the corporeal form after the dissolution of the body. The souls in this circle are punished in a lake of fire, on the brink of which Dante is moving in a manner to verify the fear which he describes himself as experiencing at this dread spectacle. It is here they encounter Arnaldo Daniello, the Provencal troubadour, who, being asked his name, cannot refuse to declare it in answer to the question so courteously asked. He declares himself, and then "conceals himself in the flames." Canto the twenty-eighth affords 'Matilda,' a full-length profile: she is gathering flowers, and in beauty and sweetness transcends every similar conception, showing Flaxman's incomparable genius for every kind of sentiment. This figure has been adopted and modified by artists in various ways. The group, entitled 'The River Eunoe,' consists of ten figures, among whom are Dante, Matilda, and Statius; Dante drinks the waters, and feeling himself purified prepares to ascend to the stars. The infinite sweetness of the female figures in this drawing is indescribable; one or two of them are draped, perhaps, too much in the manner of the English school, but they are otherwise of most exalted character. This is followed by 'Faith, Hope, and Charity,' a pure and exquisite conception, embodying three figures of most refined expression. In 'The Lunar Sphere,' described in the second canto of the "Paradise," Dante is bent before Beatrice, who blesses Heaven that has at length landed him in that region. The figure of Beatrice is more than beautiful—it is divine; and we learn that she is in the spirit, from the intervention of a cloud between her and Dante. 'The Active Good' is a composition from the sixth canto of the "Paradise," in which the spirit of the Emperor Justinian relates to the poet the manner of his remodelling of the laws. The principal figure in this drawing is sublime. In 'The Church,' a subject derived from the eleventh canto of the "Paradise," three impersonations are presented. 'The Church' is a female figure in robes of ceremony, supported on the right hand by St. Francis, and on the left by St. Dominic. 'The Terrors of Guilt' is a drawing from the twenty-second canto, showing the angel with the flaming sword scourg-

* We shall at present limit our remarks to this single production; inasmuch as they are designed, chiefly, to accompany one of the prints which Mr. Nattali, the publisher, of Bedford-street, Covent-garden, has permitted us to introduce into our work. The price, which was originally four guineas, is now reduced to two—shame that it should be so! On one account, however, this reduction of price is matter for congratulation—it brings the glorious volumes within reach of all, or nearly all, artists and lovers of Art; for he must be indeed poor who cannot contrive to purchase so inestimable a treasure—a treasure that will yield prodigious interest in solid instruction as well as pure enjoyment. It would be scarcely possible to procure such an intellectual treat at so small a cost; and we hesitate not to say, it will be a reproach to any artist not to possess it.

ing the souls of those who on earth have continued in their evil ways, in the presumption that there was no punishment hereafter. This is followed by 'The Triumph of Christ,' in which the Saviour, as the centre figure, is surrounded by angels, summoning with trumpets all the souls of the good.

"When all the ransom'd trains, from all the spheres,
Attend their Saviour's jubilee above."

This is followed by other admirable conceptions. 'St. Peter,' 'The Church Militant,' and 'The Conference with St. John,' in which we see on one side Adam, St. James, St. John, and St. Peter, and on the other Dante and Beatrice.

This we call a brief notice of these wonderful drawings. We have devoted but a few lines to each of those selected—to the whole, a volume were not enough to do justice. The present state of sculpture in this country is a disgrace to a great nation; but as a love for this art progresses, Flaxman will become known and appreciated.*

LINES

Suggested on seeing 'The Gipsies' Encampment,' painted by James Stark, Esq.

In forests green where the old oak tree
Of mossy dells is the monarch free,
By the bloomy heath and the gurgling foam
Of the rushy brook is our tented home;
But better we love the oakwood wild,
For the son of the wood is the gipsy child.
Come hither and see how happy are we
Who dwell in the shade of the old oak tree.

The clouds of a summer's morn unfold
Their fleecy banners of blue and gold;
And briar and thorn and bushy brake
Their diamond treasures in dewdrops shake,
Where the feet of our children freely stray,
As they haste to welcome the newborn day
With song and glee; for they love to see
The sunbeams climb in the old oak tree.

Where tangled boughs our tents befriend,
The crackling fires in smoke ascend;
While the jest goes round, and the friendly hand
Is given and grasped by the circling band;
Till wood and vale, as we merrily quaff,
Readily echo back the laugh;
'Tis joy to see how happy and free
We dwell in the shade of the old oak tree.

Come hither at night when the scented rose
Like a nymph is veiled in its lone repose;
When the silvery moon is bathing anew
The blossoms pale with her pearly dew;
When the leaves are asleep, and the gurgling stream
Murmurs like voices when heard in a dream.
Then hither with me and our revels see
At the noon of night by the old oak tree.

But a spirit breathes of a time to come,
When our feet shall forsake the greenwood home,
And all that remains of our ancient race
Be forgotten in aught but the gipsy face;
For the sun of our wandering tribe shall set,
And the oakwood wild must our sons regret;
Yet happy are we, untutored and free,
Who dwell in the shade of the old oak tree.

W. H. CROME.

* We may not inaptly notice here, that a project is on foot for the purpose of raising, by public subscription, a sum of £1300, in order to obtain a statue of FLAXMAN—in Art, the master-mind of the nineteenth century. It appears, from a very vague and unsatisfactory prospectus, that Mr. Watson "commenced in 1843 a full-sized portrait-statue of the illustrious artist;" but as Flaxman had then been dead some years, we are not informed as to whether the sculptor ever saw the great master; we are told merely that certain noblemen and gentlemen had been induced "to form themselves into a committee for the purpose of making Mr. Watson's model a permanent statue in marble to the memory of Flaxman." At any rate, the object is a worthy one, and deserves the warmest support.

ART IN CONTINENTAL STATES.

PRUSSIA.—BERLIN.—*The Book of British Ballads.*—We find a review of this work in the "Kunstblatt," which does justice to the artists—painters as well as engravers—who have contributed to the enrichment of these volumes. It is to be remarked that the tone of this notice is more ingenuous and liberal than we are accustomed to observe of the language of foreigners when speaking of the productions of our school. The dedication to the King of Bavaria is dwelt upon, as also the frank acknowledgment to the German school.

Injury to Monuments.—Not less than 16 monuments have been willfully injured here, among which are those of Fichte, Hermbstadt, Hufeland, and Schinkel. The noble monument of the last, the chief ornament of the cemetery in which it is placed, is materially broken in the upper part, and its restoration will not be effected but at considerable cost. The bronze bust of the philosopher Fichte, which was fixed upon an iron pedestal, was removed entirely; it has been recovered, but it was broken into five pieces. We have of late had to record various instances of wanton mischief to works of Art on the Continent, and of a nature far exceeding anything that has ever occurred in our own country.

The Emperor Nicholas.—Herr Rechlin has executed, for the Emperor of Russia, a passage of the Battle of Leipzig (1813). It represents the moment when the Cossacks of the guard, by command of the Emperor Alexander, attacked and overthrew the heavy cavalry of the enemy. On the left of composition are seen the Emperor Alexander, the King of Prussia, and the Grand Duke Constantine, surrounded by staff officers.

GERMANY.—VIENNA.—*Art-Union.*—This Society has purchased—as the result of the subscriptions of the last year—seventy-six pictures, one marble bust, four bronze statuettes, and twenty-four plaster casts. The plate was produced at the cost of 7058 florins.

DRESDEN.—The decorations of the throne-room of the Palace, by Bendemann, are now in an advanced state. The throne is to be surrounded by sixteen figures, impersonations selected from different epochs of the history of the world. Of these there are finished—Moses, David, Solomon placing the crown on the ground before him; Zoroaster, Lycurgus, Solon, Alexander leaning on a lance, and Numa Pompilius. These are on the right of the throne; and above it is seen Saxony represented by a female figure. On the left are Constantine, Gregory the Great, and Charlemagne, Henry the First and Otto, Conrad, Frederick Barbarossa; and there remain to be painted Rudolph of Habsburg and Maximilian.

MUNICH.—Etching Club.—After the example of our own spirited etchers we perceive that an etching club (radirklub) has been established here. We should be glad of an opportunity of comparing the issues of these gentlemen with the similar productions of our artists.

HANOVER.—The exhibition here numbers nearly five hundred works of Art, of which the proportion of historical works is unusually great. Shoen's picture, 'Cromwell encamped before Dunbar,' attracts much attention. Cromwell is surrounded by Puritan officers, and is quoting the Scriptures as foretelling his victory.

FRANKFORT.—The statue of Charlemagne, which was commenced by the late sculptor Wendelstedt, has been completed by Zwenger, and is now placed upon the bridge over the Maine, where it presents an imposing appearance. Three other imperial statues are contemplated: those of the first and the last of the house of Habsburg, Rodolph I. and Francis II., the third is of Charles IV.; all intended for the same bridge.

The picture by Lessing, 'Huss before the Council at Constance,' has been purchased for the Museum of this city, contrary, we are concerned to hear, to the advice of M. Veit, who is Director of the School here. The cause of such opposition would never, we are assured, occur to any man who thinks justly of Art. It was not because the picture was unworthy of a place in the Museum, but the objections of M. Veit (so it is stated) arose from a professed conviction that nothing was worthy of the name of Art which was inconsistent with the spirit of the Catholic Church. We have read Overbeck's brochure in explanation of his great

picture, 'The Resurrection of Art by Christianity,' in which we discovered much of a similar feeling; but although we know that Cornelius, Overbeck, and Veit are all bonded in common sentiment, we cannot believe that either of the two former would proclaim themselves wanting in toleration to such an extent as this; for Veit finds the purchase of Lessing's picture so scandalous to the Catholic Church that he has resigned his office of Director, which has been offered to Lessing, but it is not yet known whether it will be accepted by him. Veit was born of Jewish parents, and first embraced Protestantism, whence, at length, he became a convert to Catholicism. He was a friend of Lessing, and is cousin to Mendelssohn the composer.

The statue of Goethe, together with the pedestal, will stand 28 feet high. The sides of the pedestal will be ornamented in alto-relievo, and the sum paid to the sculptor, Herr Schwanthaler, will be 24,000 dollars inclusive of the expenses of transport.

NÜRNBERG.—Ornamental Art.—We observe that a progressive work is published here, containing a selection of ornaments in the Byzantine and early German taste, and containing specimens of the ornamental in application to every object which could be thus enriched. The work must be valuable if it be executed in a manner worthy of the matter it illustrates. Our own country is not so rich as Germany in these remains of ornamental art; but the little that we have has been before the public for half a century. We therefore think our German friends somewhat tardy in giving to the world this popular selection.

COLMAR.—This city possesses a valuable collection of pictures, of the German school, but in consequence of mismanagement it has of late years been difficult to obtain a sight of them. The difficulties have, however, been removed by the present intendant, Herr Hugo, who invites communications from lovers of Art, as to the history of the important works in the collection—a most judicious measure on the part of this gentleman, since, if the history of a work of Art be not known, its authenticity is ever open to question.

SWITZERLAND.—BASLE.—Many important erections are in progress here, the most important of which is a museum for the reception of the various collections, as also of the library which has hitherto been preserved in the Augustine Convent. The upper story is, in consequence of the greater facility of lighting it, destined for the pictures, and in this new resting-place Holbein, Manuel, and Martin Schön will appear to the utmost advantage, a sufficiency of light having been denied them in their old abode.

LAUSANNE.—A Celtic Cemetery.—From time to time human bones were turned up by the ploughshare on a hill called Bel-Air, but this did not lead to a conjecture of the existence of an extensive cemetery. Researches were, however, at length instituted, which ended in the discovery of 246 tombs, not deeper below the surface than between two and three feet: 119 of these contained arms, buckles, clasps, shields, rings, neckbands, vases, and all kinds of metal ornaments; in short, these tombs have yielded most abundant specimens of the arms and ornaments used by the Celts or Gauls.

ITALY.—ROME.—Prince Pietro Odescalchi, President of the Roman Academy of Archaeology, invites, in the name of the body, the *literati* of Europe to endeavour, in an essay, "Dimostrare col sussidio dei monumenti, quale sia il più antico dei cimiteri Christiani nei dintorni di Roma;" that is, "To show, with the assistance of monuments, which is the most ancient of the Christian cemeteries around Rome." The essays may be written in Latin, Italian, or French, and must be addressed to the Secretary of the Academy, the Cavaliere P. C. Visconti, before November, 1844, with a separate enclosure, bearing on the outside a motto, and in the interior the name of the author. The best treatise will be printed in *Atti dell' Accademia*, and the author will receive a gold medal of the value of twenty zecchini.

The Will of Raffaele.—Many writers speak of the will of Raffaele, but it is not known whether it was expressed only verbally or by means of the usual written instrument. This is yet a subject of speculative discussion among archaeologists. Vasari says, "He made his will and divided his effects between his pupils, Giulio Romano, to whom he was much attached, Giovanni Francesco (il Fattore),

and a relation of his own, a priest from Urbino, of whose name I am ignorant."

Relics.—In forming the foundations of the new quay above the Porto della Ripetta, four fragments of architecture were discovered, together with the remains of statues and other pieces of sculpture, and near the same place coins and bronze medals were picked up in such quantities as to fill baskets. The latter are principally of the third century of our era, and are, for the most part, of little numismatic worth.

The Academy of St. Luke has done Mr. Cockrell the honour of electing him a member of their body.

The Art-Union.—The exhibition of this Society presents, certainly, a numerous catalogue; but the bulk of the works are of no merit. The best works are a landscape by Benouville; several by Fries; another, a campagna subject, by Bromeis; and several by the Venetian painter, Caffi, &c. &c.

FLORENCE.—The Tribune of Galileo, already announced as a proposed addition to the Palace of the University, is finished. Four pilasters and two elegant arcades divide this tribune into three parts, two of which are square, the vestibule and the centre division: the last is semicircular, at the end of which is seen the statue of the Galileo. His eyes are turned upwards, and his mouth seems in the act of announcing the truths he discovered. The figure is draped with a long robe, the folds of which he holds in his left hand, while the right is supported on a cippus, which supports a globe and astronomical figures. On the right and left are preserved the instruments, by the aid of which he made his discoveries.

ARQUA.—*The Remains of Petrarch.*—The following letter from one of the ecclesiastical authorities of Arqua will be read with interest:—"The works for the restoration of the tomb of Petrarch were proceeding, when it was found indispensable, to open the tomb, and the remains of our immortal poet were seen thus disposed—upon a table formed of larchwood; thus those chroniclers have been in error who have declared the body of Petrarch to have been entombed with two coffins. The cranium has yet twelve teeth, and in the jaw-bone, removed about a foot from the skull, there are yet seven teeth. The right arm is entirely wanting: this is known to have been removed in 1630, and it is probably in consequence of the violence occasioned by this theft that the bones were found displaced. The bones of the thorax were found disjointed, and lying in a heap. The thigh-bones were intact and very white: the leg-bones were enveloped in white stuff. Almost the entire bottom of the coffin was covered with a black tunic fallen to dust, with the exception of a few rags near the head; and lower down a bluish incrustation is seen, supposed to be the remains of the canonical insignia with which Petrarch was buried. A piece of the tunic and some of Petrarch's hair have been preserved, and committed to the keeping of the priests of Arqua."

NAPLES.—In the Monte di Cuma, on the side next the sea, there has lately been discovered a grotto of some magnitude, which penetrates in a north-east direction deep into the mountain on which the ancient Cumæ stood, and of which the remains still exist. The rubbish, which is as yet only partially cleared, prevents its real dimensions being ascertained. The roof of the vestibule is supported by a natural pillar, and the walls of the grotto are partly formed of square blocks of old lava and partly of the natural rock. It is presumed to be the real Cumæan grotto.

DENMARK.—COPENHAGEN.—*Thorwaldsen's Last Work.*—One of the latest works to which this great sculptor put his hand before his lamented decease, is an allegorical bas-relief, representing the Genius of Peace, who, bearing on his helmet an olive-branch, kneels and holds a shell, from which a lion and an eagle drink in peaceful concord. On the left is the withered trunk of a tree, from the root of which springs a young tree, which throws abroad its abundant foliage. The idea is highly poetical, and shows that the mind of this great man retained, in all its freshness, his fine feeling for the beautiful even to the last.

RUSSIA.—ST. PETERSBURG.—Sculpture has latterly made less progress in this country than the sister arts—Painting and Architecture. There is a deficiency of the costly material which best serves for the development of sculpture—the climate, moreover, being destructive of marble—recourse is

of necessity had to bronze for even such works as are in other countries produced in the other material; the art, nevertheless, has a settled abode in Russia, and many persons of distinguished genius are devoted to the exercise of it. Twenty years ago there existed scarcely more than a dozen monuments throughout the entire empire: three of these were in memory of Peter the Great—two being at St. Petersburg and one at Poltawa; one of Catherine II., one of Paul I., and the others to the Generals Romanzow, Suwarrov, and Orlov. That number is, however, now more than doubled, and the increase is entirely the work of two or three artists.

The Emperor has given his sanction to the project of forming an Art-Union at Moscow, and has commanded that, in aid of the funds, 6000 silver rubles be paid yearly from the Imperial treasury, commencing with the year 1844. This Art-Union is, therefore, instituted under the immediate patronage of the Emperor; and its professed object is, first, "the encouragement of painters and sculptors;" and again, "the promotion of a knowledge of Art, and a taste for the beautiful."

GREECE.—ATHENS.—The Antiquarian Society pursue actively their operations under the surface of the Acropolis; twenty-four blocks of the northern wall of the cellar of the Parthenon, and two contiguous fragments of the frieze of the north side of the temple.

Necrology.—At Munich, aged 66, the historical painter Peter Ferdinand Deurer. At the same place, aged 58, the lithographer Piloty; and Ernest Mayer, sculptor, aged 47. At Aix, Christian Quix, the well-known antiquary. At Frankfurt, the painter T. F. Morgenstein. In Italy, within the last twelve months, the following deaths have taken place—Michael Angelo Barberini, Giustiniano Avancini, Margherita Stocchi, Giovanni Baratti, and Baldassare Cavallotti, painters; as also of F. Bonsignore, principal architect to the King of Sardinia; Pietro Benvenuti, historical painter and director of the Florentine Academy; and Luigi Canonica, principal architect to the Milanese Government.

ART IN AMERICA.

NEW YORK.—*The American Art-Union.*—The last Annual Report of this Institution states that, for the year 1843, the committee purchased and distributed among the subscribers 51 works of Art. The number of subscribers were nearly 1500, and the amount of funds collected 7500 dollars. The annual engraving from a picture called 'Farmers Noonning,' by Wm. S. Mount, and executed in the line manner by a young artist named Alfred Jones, was distributed among the members shortly after the annual meeting. It is spoken of as an excellent specimen of engraving, and, being among the first of this size ever executed in America, gives evidence of better things hereafter.

Of the 1500 subscribers not over 500 are residents of the city of New York, the others being scattered over the whole Union, from the State of Maine to the State of Mississippi. The Society has recently purchased about twenty pictures, now exhibiting in the National Academy of Design at New York; and they will continue to add to their collection until the next annual meeting in December. The print to be distributed among the subscribers for the present year is from a painting by F. W. Edmonds, called 'Sparkling,' and is to be done in line manner on steel by Alfred Jones. The President of the Society is Wm. C. Bryant, a name well known to those familiar with American poetry.

New York Gallery of Fine Arts.—This is the name of an Institution about being established in the city of New York for the purpose of forming a permanent gallery of pictures and statuary. A liberal and enterprising merchant, by the name of Luman Reed, some years since commenced forming a collection of pictures by American artists. After collecting about sixty works of great excellence he died, and his collection has recently been offered for sale by his executors. The friends of the Fine Arts in New York, believing this would be an excellent opportunity to lay the foundation of a permanent gallery, have opened books of subscription of one dollar each to purchase this collection, to be hereafter added to by donations and

further purchases. The sum already subscribed amounts to 13,000 dollars, and the purchase is considered as secured.

New York, we believe, is almost the only city in the world, with a population of 400,000 inhabitants, that has not a permanent gallery where strangers and others can see the works of her artists. She has her National Academy of Design, and her Art-Union, but no gallery opened at all times and seasons for her citizens and strangers. It is to be hoped this plan will be successful.

BRITISH INSTITUTION.

THE WORKS OF OLD MASTERS.

We do not consider this a happy year as regards the old masters. The catalogue is luminous with the greatest names, yet the walls present but few rallying points for memory. There are certain pictures we can never forget—there are none such here, although there are a few, as a work or two of Rembrandt, a Titian, and a Giorgione, of which we would gladly possess memoranda.

The number of pictures is one hundred and seventy-one, fifty-nine of which occupy the South Room, and these, with one or two exceptions, are by members of the English school. We cannot value this Exhibition on the score of any utility to young artists in the way of copying—this, for all concerned, is but an entertaining delusion; but we do, nevertheless, value this yearly exposition highly. It is unique—and, all things considered, we know of no other country wherein any similar Institution could, year after year, bring together similar collections of unexhibited, and, to say the least, very valuable productions; and herein lies a potent charm—that of seeing occasionally works of which we may have only heard.

No. 2. 'Head of a Rabbi,' REMBRANDT; Earl of Derby, K.G.—The noble proprietor of this picture, is, perhaps, satisfied of its authenticity. This escapes us after a minute inspection of various parts of the work, especially the beard, which is touched in a manner much more timid than anything we have ever seen by Rembrandt.

No. 7. 'Portrait of the Cardinal Ubalini,' from the Spada Palace at Rome, GUIDO; the Lady Dover.—The composition of this reminds us of the grand ecclesiastical portraits by Raffaele and Titian; but it has more formality than these, and much less of force. The Cardinal is presented full length, seated; and the artist has evidently been at a loss how to treat his flesh in respect of the red robes; the features and hands being left of that pale hue much below the tint of healthy nature which we continually find in his female figures. The portrait is, nevertheless, a first-class production.

No. 13. 'The Discovery of Calisto,' TITIAN; Right Hon. Lord Francis Egerton, M.P.—This valuable picture falls very short in colour of many other similarly composed works of Titian. It has but little of that peculiar red drapery which we find in all his works. The beauties of the detail are lost from the condition of the work, which very much requires cleaning.

No. 20. 'Sea Piece,' RUYSDAEL; W. Coningham, Esq.—This is a department of Art entirely out of Ruysdael's way. His sea is painted in dead white and black, without the slightest harmony with the sky, and when it breaks over the rocks it rises like matted tufts of wool.

No. 23. 'Portrait of a Lady,' REMBRANDT; Nathaniel Hibbert, Esq.—We cannot call this admirable picture a portrait—it consists of a girl standing at a window with her attention directed to something beneath. The intent, life-like observation of the eyes, and the interest borne out in all the features, constitute a triumph of expression.

No. 26. 'Landscape,' RUBENS; H. T. Hope, Esq.—A small view, rich in colour, free in touch, and apparently, for the most part, wrought off on the spot in about an hour and a half.

No. 33. 'Gaston de Foix,' GIORGIONE; Earl of Carlisle, K.G.—A small but very celebrated picture—the fine style of which no painter, ancient or modern, has ever excelled; and this is not saying too much of the elegant but unfortunately short-lived Giorgione Barbarelli.

No. 40. 'Portrait of a Man,' CALKAR; W. Sloane Stanley, Esq.—This head equals the very best portraits of the Venetian school, for it is in

the style of the very best period of Venetian Art. On the head is a black beretta, like those worn in the sixteenth century. The features are full of life and intelligence, and finely coloured. The work seems to have sustained much ill-usage, and has perhaps been retouched.

No. 43. 'Holy Family, with St. Elizabeth and St. John,' N. Poussin; H. T. Hope, Esq.—The Virgin is, of course, the principal figure: she is about to wash the feet of the Infant. The composition is striking, but the colour is not so well managed as we see in other works of Poussin. For example, the Virgin is habited in a robe of a bright positive red, which, instead of being fittingly accompanied, is broken upon the dark brown of Joseph's coat.

No. 48. 'The Virgin and Child,' MURILLO; S. Jones Lloyd, Esq.—No lover of Art can look upon this picture without wishing that Murillo had draped the principal figure in a manner more adapted to the proposed subject. The roundness, life, and solidity of the figures are admirable; but their *mise* is of a kind that we might see even before a cottage-door in our own country.

No. 51. 'Our Saviour and St. Peter,' TITIAN; Viscount Alford.—Such is the title given to this picture; but the truly pharisaical cast of the features of the figure, said to be that of St. Peter, is in itself enough to contradict this. The subject of the picture is "the Tribute Money." The pharisee is showing the penny to the Saviour. This was a favourite subject with Titian, and when in early life he was captivated with the style of Dürer, he painted his famous picture of the 'Tribute Money' at Ferrara with such an extraordinary finish that the hairs even might be counted. The present work is like those of his early time, and declares a close observation of the works of Leonardo Da Vinci.

No. 56. 'The Wife of the Burgomaster Six,' REMBRANDT; the Lady Dover.—Every admirer of Rembrandt will ask why he took so much pains with this work as to make it the best female portrait he ever painted. The face is brilliant and highly finished, and in the expression of the features there is much sweetness; and the reason for all this is, that the Burgomaster Six was his patron. Although an admirable work, it yet falls short of the wonderful portrait of himself on the walls of the Pitti Palace.

No. 57. 'The Emperor Leopold's Gallery,' TENIERS; Lord Saye and Sele.—The Emperor Leopold seems to have been a collector of the works of the Venetian masters, since we see pictures by Tintoretto, Palma Vecchio, Paris Bordone, &c., all copied with the utmost nicety, for Teniers was the very Proteus of painters.

No. 63. 'Study of Moors' Heads,' RUBENS; Earl of Derby, K. G.—Four heads of black men, painted with infinite spirit on a long piece of panel, and exhibiting the utmost force of expression.

No. 77. 'The Triumph of Scipio,' A. MANTegna; George Vivian, Esq.—This is a triumphal procession, painted in black and white, and evidently copied from a bas-relief, for it is well known that, while executing his works in one of the chapels of the Vatican for Innocent VIII., he took every opportunity of copying these relics. We may call Andrea Mantegna the founder of the Mantuan school.

No. 79. 'View in Padua,' CANALETTO; Viscount Alford, M.P.—A most difficult subject to deal with; the artist has, nevertheless, succeeded in giving it much interest.

No. 80. 'The Virgin of the Conception,' MURILLO; J. M. Brackenbury, Esq., K.H.—This is a small picture, wherein the Virgin is represented as upon clouds, and having cherubim at her feet. The colour of the little work is rich and harmonious.

No. 88. 'Portrait of Isabella, Lady De la Warr, &c. &c.,' VANDYKE; Earl De la Warr.—This is by no means a favourable example of Vandyke. It may be he has made the most of his subject; the figure, however, is stiff, and the eye is fretted by the manner of disposing the dress.

No. 89. 'The Marriage of the Doge of Venice,' CANALETTO; Lord Saye and Sele.—It is difficult for us to believe this picture ever to have been painted by Canaletto, for reasons which we here give. We believe that, had Canaletto painted such a scene, the colours thus forced upon him would have been presented in a manner infinitely more sober, for this picture is crude and glaring.

The water, unlike that of Canaletto, is leaden and opaque; and there is an attempt at aerial effect which is never seen in the works of Canaletto of the period of which this work is presumed to be. The pendant to this work is No. 86, which has every appearance of originality.

No. 90. 'View on the Grand Canal,' CANALETTO; Rev. Sir S. C. Jervoise, Bart.—This, also, is an admirable picture, everywhere exhibiting that sharp architectural style of drawing which we have never seen successfully copied.

No. 96. 'Rembrandt's Painting Room,' G. DOUW; Duke of Devonshire, K.G.—We presume the history of this picture is known: if so, it is, of course, a production of Douw while he was a pupil of Rembrandt. Yet here Rembrandt is represented as an old man; and, as he was only seven years older than Gerhard, how are these things to be reconciled?

No. 97. 'Girl with Doves,' GREUZE; W. Wells, Esq.—She is holding the birds in her hands: the expression of the face is most successful, but the colour, generally, is spiritless.

No. 100. 'The Elevation of the Cross,' RUBENS; Colonel Buckley.—This is only a sketch for a larger picture. It is composed in three compartments, apparently panel, and is distinguished by the singular freedom and many of the beauties of the artist.

No. 112. 'The Last Supper,' B. RAMENGI DA BAGNACAVELLO; Duke of Sutherland, K.G.—A very large and long composition, occupying almost the entire length of the middle room. The arrangement is similar to that of Leonardo's celebrated work; but Bagnacavello was a professed copyist; we are not, therefore, surprised to meet in his works with transcripts of heads and entire passages.

The assemblage of the works of the English school at present exhibiting in the South Room is highly gratifying, though a very much finer selection might have been made. Neither Romney, Hoppner, Owen, Thomson, Raeburn, Wilkie, Westall, Bonington, or Hilton, are found in the catalogue of our countrymen. We are, however, quite aware how seldom all that is desirable can be done. The most prominent and striking picture on the walls is 'John Kemble, in the character of *Rolla*,' from the choice gallery of Sir R. Peel, and the highly intellectual pencil of Sir Thomas Lawrence. Brilliant in colour and execution, and full of energy in character and composition; too powerful, perhaps, in effect for its present position—among pictures, so many of which are ripened and subdued into a mellow richness of tone and colour, while on this the dazzle of dramatic effect has suffered no diminution. We have also a charming and chaste specimen of Lawrence in the 'Head of the Countess of Cawdor,' one of his latest works, we understand, and possessing all the beauty and delicacy of female portraiture; and in this class of portrait it is hardly too much to say that his works stand alone for a quality of refined and intellectual expression and animation, never surpassed, rendered to his canvas in a high degree by the exquisite drawing of the eyes. There is no greater name than Reynolds among us, yet the contributions from his easel are not, on the present occasion (although we have twenty of them), such as call for any particular remark. The portrait of 'the Earl of Suffolk and Berkshire,' with which we were not before acquainted, is certainly one of a high class: the difficulties the artist had to contend with in the costume and colour are completely and most skilfully surmounted.

The 'Venus and Cupid' is a very rich and well-known specimen; though not to our minds so beautiful as the 'Snake in the Grass,' yet similar in style and subject. The 'Head of Mr. Stanley' is also remarkable for style, and the graceful action of the head. 'The Cupid in Clouds,' and 'the Child with Grapes,' are lovely specimens of native grace and feeling. Stothard's most admirable picture of 'Jacob's Dream' is a rare and choice specimen of his great powers: it is full of fine feeling, and sweetly painted; has just enough of the manner of the artist to prove its genuineness; and it is so improved in tone by the years that have passed over it as to show beyond dispute that the tints of time add very largely to those beauties which so surprise and captivate us in the works of the earlier masters.*

* The same remark will apply, in a lesser, but, perhaps, proportionate degree (the 'Jacob' being, pro-

A sweet little picture of a child, by Beechey—and of his very best time and manner—well deserves attention, and will pleasantly recal to his friends and admirers the days of his excellence.

We have six of the known works of our unmatched landscape-painter, Gainsborough, but not of his best. The 'Three Cottage Children' will ever maintain his high reputation, and ever be admired for the fine combination of landscape with figures,—of a sufficient size and character to interest the mind of the spectator in their action and expression. It is hardly to be doubted that this class of pictures must please and interest a greater number of admirers than any other.

A fine landscape, by De Louthurburg, will also be found in this collection,—an artist whose example has had considerable influence upon English style; for which, both in oil and water-colour painting, we may claim a high place among contemporary schools. At the beginning of the present century, the works of De Louthurburg formed a highly attractive feature in the Exhibitions for their great force of colour, their wonderful dexterity of hand, their truly English character, and their completeness in every part. What we miss in his works is that charm of poetical feeling so beautiful in the highest class of landscape, Louthurburg's pictures adhering too closely to details and matters of fact: still, it must be admitted that we owe him much.

We have here also one well-known and admirable picture a denizen of these walls, in which three names of note are associated. We mean the 'Forest of Arden,' and the 'brawling brook,' so sweetly painted by Shakspeare himself, the stricken stag, and the morose and melancholy *Jaques*, all rendered by the hands of Hodges, Gilpin, and Romney, the landscape, the animal, and the figure painters respectively, with so much skill and true character as to make it still *the picture* of a scene and of a sentiment described in language the cherished beauties of which are familiar to every English mind. The high character which we think is here justly claimed for this deeply-studied work is greatly enhanced and extended by the very fine engraving from the graver of Woollett.

Peter Nasmyth has contributed also a faithful picture of nature, embracing all the qualities of his style, a good specimen of his acknowledged talent. We have also,

The Academy picture by West, 'Jesus receiving Little Children,' a rather remarkable portrait by J. Barry (we should rather have had an historical composition), said to be the mother of the artist; something of Hogarth, Mortimer, and Opie; and Harlowe's picture, the celebrated but painful incident of the scene in 'King John' between *Hubert* and the little Prince. This canvas exhibits at once the source whence all the painter's inspirations were drawn—his usual faults, with many excellencies.

There is a striking difference between the sentiment with which we dwell on the works of artists whose fame is established and whose ordeal is passed, and that with which we apply ourselves to an examination of the annual productions of contemporary genius. In the one case we desire to draw attention to acknowledged merit, and, if possible, to discover new. We think little of censure, but look upon what is before us with reverence for departed excellence, feeling, too, that inferior works ought not to find a place in such a collection; while, on the other hand, we deem it our duty as critics to scrutinize and question, and should do so without jealousy or prejudice, the merits and defects of those who are still among us, and capable of improvement. We feel here on terms of equality, and in a condition of fellowship with contemporary men, and can honestly declare that our first hope and object in the remarks our position as journalists of Art calls for at our hands are to do justice to merit, whether rising or at its full meridian, and, though free to blame where we see cause, to offer in all sincerity the tribute of our humble praise to the rapid advances of our school in all the branches of the Arts of Painting and of Sculpture. In History great efforts must necessarily be few; but since the production of the Cartoons the talent among

bably, by far the earliest production of the two, to the beautiful group by this great artist, from Mr. Vernon's collection of truly British treasures, called 'Cupid Bound,' which abounds with all the beautiful qualities of Stothard's mind and genius.

us has become manifest. In Landscape, grand and familiar, we may challenge rivalry. In subjects of Romantic, Domestic, and Pathetic Interest our present Exhibitions abound; and if in the grander and more elevated style of Portrait Painting we have known a prouder day, our advances in a smaller, perhaps more widely interesting class of portraiture, must not be forgotten.

Here are seven pictures by Wilson, but by no means of that class from which his merits as a landscape-painter can be estimated. Mr. Vernon's two small specimens—'Landscape,' and 'Ruins,' are gems as far as their claims extend, and are genuine proofs of Wilson's richness of touch, tone, and feeling. The two large 'Views of Rome' are, we think, of very questionable merit; though the very heavy blackness of shadow that prevails in them is probably not to be laid to the painter's charge, but is the effect of time and change.

We are not of those who question the benefits conferred on the Arts by the British Institution; though, well remembering the proud promise that attended the earlier years of its career, we must own to some degree of disappointment—remembering, too, the noble scale of encouragement with which it distributed its premiums, and its liberal purchases. We can hardly imagine that want of means has checked the fine impulses with which their career of patronage set forth: and yet there is no other way of accounting for the entire cessation of the course of encouragement so nobly commenced in the purchase of Hilton's picture of 'Christ Mocked,' at the noble price of 1000 guineas, and presented to St. Peter's Church; Northcote's 'Entombment,' and the various instances of gratuitous encouragement in those days so freely conferred by the noble Directors of the British Institution. As at present conducted, perhaps a greater amount of real benefit is conferred on artists by these exhibitions of fine and celebrated pictures as a means of study, both for our artists and for public improvement, than in those merely for the annual sale of their works; but it is sad to perceive that the Directors are so limited in the means of access to our best collections, as to be compelled to present the same pictures so often, when such treasures might be opened to them in many new quarters.

THE NOMENCLATURE OF PICTORIAL ART.*

By J. B. PYNE.

I ONCE painted a very stout and ruggedly-surfaced picture in this manner, which was varnished in a month from its completion; it never presented a crack. It may also counteract, in some slight measure, the ill effects to be anticipated from the presence of so soft a material as wax in the preparation of bitumen, which substance, carried to any great depth with gill as its vehicle, generally cracks before any other part of a picture.

Casting a retrospective glance over the varied qualities of these various vehicles, it will be felt at once that they are all—with the exception of wax—admirably adapted to some one purpose, but that not one of them, more than very tolerably, adapts itself to all purposes. Nor is it to be expected that any vehicle will ever come into existence combining in itself the property of adjusting itself to all the possible wants of all the styles, or even the demands of one work of varied technical excellence. The craving after a vehicle of such an impossible character savours no less of the absurd—if not insane—than does a search after a philosopher's stone, or an universal solvent: objects long since given up in science, as is the search after an universal vehicle about to be relinquished in Art.

It may be safely presumed that, when an island shall be discovered which will be at once both the largest and the smallest in the world, it may be possible that on it such a vehicle will be produced, and by a painter, perhaps, whose one picture shall be at the same time the best and worst, the largest and the smallest, in the whole range of Art. Under this view of the case, then, it will be best to turn the mind at once from the physically impossible, and, bowing to the "inevitable and eternal order

of things," avail ourselves of the ample store of good materials placed before us for selection.

There are several sets of cries set up on the score of vehicles, the object of some impossible, and that of others difficult for the physical world to comply with. The amateur requires a vehicle which will make him a painter, and produce light; the painter, one which would be at once dilute and viscous, mobile and steady; and the collector would be perfectly content with one which would be as enduring as a piece of well-preserved plate or a tract of land. These demands cannot be complied with in full; but we can—what is vulgarly called—"split the difference." The amateur can be offered a vehicle which shall not at any rate impede his progress; the painter must consent to take two; and the collector can receive a work which may outlast the memory, the pleasures, and troubles of its author, and hang on its wall with an unwrinkled front until a time when it may be fairly expected some better artist shall be able to paint it down.

Homogeneity has been preached as a means to secure this last very desirable end, but it does not even contribute to it, any more than the durability of a large building would be secured or contributed to by being built of one material, from the foundation to the summit. Indeed the principle which regulates the construction of buildings, from the highest to the lowest, offers a strong analogy to that which is necessary to be observed in the conduct of a picture; that is, if it have any depth from the ground to the surface, it should, like a lofty building, have for its foundation materials of a heavy, hard, tough, and compact structure; while the lighter and softer substances would not only answer the purpose of, but be much the more appropriate ones for, the higher portions of the work. But if, on the contrary, the picture be thin and spare in colour, it may be conducted from its commencement to its completion in one material, as a very low building may be carried out, from its foundations to the summit, in one kind of substance, though that be a soft one.

The best of the materials enumerated carried in any great thickness from the canvas through the ground, and into the after paintings to the very surface of the picture, and then varnished or not with the same liquid, presents not only a chance but the certainty of cracking under any but the most cautiously spare management, while the worst vehicle in the list carefully used may defy the changes of temperature and other ordinary influences to which pictures are exposed to produce a single fracture in their surface. If homogeneousness could prevent the occurrence of fissures, a clay field, a mud bank, or a mass of potter's earth, would not crack. It is seen, on the contrary, that when impelled to dry too quickly they do crack, and that to an extent exactly proportioned to the over rate at which the drying proceed. A picture conducted in the simplest possible manner, painted at once, in one vehicle, until it have attained a state which the collector generally eulogises as a good stoutly-painted work, obeys the same laws which regulate the mud bank; under the aggravated circumstance of having, instead of simple water, a vehicle inclined to form a superficial and highly contractile pellicle on its surface. A picture, therefore, painted in this manner, unless it dry very slowly, inevitably cracks: the width of the openings depending upon the depth of the mass of colour. Should the canvas ground be hard, somewhat absorbent, and granulous, the mischief will stop there in the form of a v; as the colour commences setting, and that very firmly, wherever it meet with any solid body, either as a ground or in points dispersed through the mass. But, should the ground be extremely polished and hard, and the vehicle very oleaginous, the masses may slide with perpendicular banks in the form of i i.

Another cause of cracking is in some instances produced by the separation of the two great component parts of oil—oleine, which is a pure vegetable fat, a substance which by itself never dries; and stearine, a substance analogous to, if not identical with, wax, occasionally verging on, and in some instances mixed with, resin. This last possesses the drying principle.

In the poppy and nut oil so little resin occurs that they merely harden: the linseed, which is the only oil that should be used in this climate, not only hardens, but becomes perfectly solid.

In the process of drying of a mass of oil colour, about the precise action of which little is known, except that the presence and absorption of oxygen is necessary to it, a portion of the oleine is determined by pressure to the surface. This I imagine to be a result of the ultimate adhesion taking place between the solid colour and the more highly tenacious stearine, which, while reticulating or cellularizing about the paint particles, drives the fluid fat to the surface. The presence of this is more a matter of proof than perception; first by its refusal of water, and next by its not only retarding, but effectually preventing the future drying of any thin coat of colour subsequently laid on without the previous removal of the oleine, however forced by siccatives. This is the occasion of much annoyance to any one who may repaint upon a surface not previously well cleaned. To give some idea of the perfect resistance to dry of this still valuable component of oil, one or two instances may suffice:—

A portrait-painter of some considerable repute, but who had not given much attention to the simple chemistry or mechanic of the Art, came to me one morning for advice, saying he had varnished a picture a month ago which was not yet dry, although the picture had been painted a year, and was at the time of varnishing perfectly hard, and with a dull surface. He added, in conversation, that some time before he had been "served the same trick," had put a second coat of varnish on, which dried perfectly in a few hours, but which cracked immediately after. The cause of this was very evident. The first coat of varnish had received into it a sufficient quantity of the subtil oleine to prevent its drying, and the surface of the painting itself, thus kept open, was receiving fresh accessions of fat every day (a circumstance not unlikely to be attended with some advantage to the under structure, as it would permit its hardening, so as to, perhaps, more than keep pace with the surface). Were this state of things, however, allowed to go too far, the surface would never attain a sufficient firmness to allow of the removal of the oleinated varnish without being itself partly carried away in the process. The second coat of varnish had been applied on a ground, though not dry, yet sufficiently toughened, to admit its receiving the additional coat without mixing or breaking up in the process, the daily contractions of which had, in the course of a month or two, separated the surface into rather large divisions, with broad, but not deep, channels, as they did not extend further than the two varnishes.

Both these cases had been obviated by the removal of the superficial oleine previously to varnishing, which would enable a first to dry as firmly as any future coat of varnish.

It is not an unfrequent complaint among artists that a first coat of varnish will never dry, a very palpable proof of one or the other of two things: either that the surface had not been thoroughly cleaned from oleine, or that the work was not of a sufficient age; that is, had not yet deposited the whole of its fat. I should imagine that in ordinary cases a year or two would be sufficient to effect this end, but not much less; and I have known, consequently, instances of pictures being thoroughly cleaned, and then varnished, at the end of a month from their completion, where the varnish has attained perfect dryness in the course of a few hours, but has gradually again, in the course of a few months, become soft and "tacky," from a fresh deposit of oleine, and but for which the picture, as well as the varnish, had cracked throughout their whole depth.

This state would argue the presence in the painting itself of a very fine vehicle, with high powers of tenacity and adhesiveness; as, without these qualities in a very eminent degree, the varnish, once dry, had effectually repulsed the exit from the painting, or the admission into itself, of the pressed oleine, which, keeping the painting in a state of softness, during the time of the highest state of contractility in the varnish, the whole would have inevitably cracked.

To give the result of a whole experience upon this subject, a great deal of which would be necessarily a going over again of the same principles, under different modifications affecting the character of every individual vehicle in use, would occupy the whole of the space of this publication, instead of that proportion of it only which can be

* Continued from page 143.

reasonably expected to be accorded to these articles; therefore, some general inferences must terminate this paper.

The first great object would be to admit the smallest possible quantity of any vehicle into a work.

Those vehicles which admit of being used most sparingly are the oleaginous; diluted, when required, by the volatile oils which have resinous bases. Turpentine, perhaps, is the best.

Linseed is the best of all the oils as yet known: as it possesses less oleine and more stearine than any other, consequently dries sooner and harder; and, having in it less fat to be determined by exposure to the surface, does not so much as the others impede the drying of the repaintings and varnishings.

Thus, in those portions of a work (opaque portions,) in which it may be thought expedient to use oil, there remains not the shadow of a doubt as to whether it is advisable to use nut oil, olive oil, or linseed oil. Use Richard Wilson's "HONEST LINSEED"!!

Of copal it has been said before, that in the form of a varnish, dried, it is the hardest and toughest of all others; and that it is capable of sustaining without injury the greatest amount of pressure, tension, and percussion of all the others put together; that is, of those which have been found to accommodate themselves to the purposes of painting.

If, therefore, a varnish should be determined on, the acknowledged character of this, it is presumed, would secure for it the preference over every other. Should, however, its want of perfect steadiness operate with some against its adoption, this disadvantage may be in a very great measure obviated by the introduction to it of a little plaster of Paris when used with the transparent colours, where only it would be wanted. This will not set it up in the form of a gillp, but when applied to the canvas will enable it to keep its place nearly equal with that more fashionable but less durable vehicle.*

The plaster of Paris is not perfectly transparent, and it may be objected that its introduction would deteriorate the brilliancy of the rich colours, such as the lakes—madders as well as others—bitumen, Vandyke brown, &c.; but if, instead of being careless, some pains be taken to obtain light or white grounds for their reception, there would be in some cases an increased brilliancy, and in most instances, under any usual and chance mode, the difference would be unappreciable.

The advocacy of these two fine vehicles is not for a moment intended to induce an exclusive use of either, as it is impossible, in any one work of varied power and resource, to find any one vehicle equal to its various demands. There are portions of a work which would not only admit, but require the adoption of a soft vehicle, and others which would imperatively call for the hardest; the safety depending entirely on the situation and circumstances, where and when they may be applied.

The builder may here again be taken as a guide, who commences his foundations with the hardest and heaviest, and terminates his structure with the softest and lightest materials; and, under a similar procedure, there is no conceivable reason why a picture should not last at least as long, if not longer than a house.

If this mode should be reversed, and a picture be laid in as far as the grounds with poppy or nut oil, have its second coat applied with gillp or mastic, and be finished with copal, the result must be disastrous; and the effect may be increased by commencing by stout and terminating by thin layers. But if, on the contrary, the first grounds be laid on thinly with lead, and the firmly-drying colours, such as umber and ultramarine—either fictitious or true—with a spare quantity of the hardest vehicle—copal; the second with a fuller body and more liberal, though not excessive use of the same vehicle, and terminated with linseed oil, or even with gillp,—the possibility of such a work suffering injury, except by accident, is not to be entertained; and, although too much time cannot well elapse between the different paintings, a single day would be sufficient for all purposes of safety

* A piece of an old plaster cast, or any plaster of Paris which has been cast some time, and become perfectly dry, will best answer the purpose, and any colourman will grind it finely, and supply it in tubes as other colours.

between the first and second, and two days between the second and third.

It may be said of this mode, that although a year at the very least has been thought but sufficient to elapse before varnishing, I have known such pictures to be laid under a solid coat of mastic within a month of their completion, without betraying the least symptom of fracture for the eleven years following.

On the other hand, if a picture be stoutly painted in a soft vehicle, there is no assigning, with any certainty, a date at which the application of varnish may be a matter of safety.

The choice of vehicle has, in most instances, been determined rather by the peculiar and executive freaks of different painters, than with any view to other and higher objects, or with any reference to its safety; and whatever mischief to the preservation of works in their pristine purity has followed, from this choice has resulted most of the different executive styles and manners which now so beautifully vary the walls of our collections. And it can perhaps be scarcely expected, that, even in order to ensure to a work a greater durability, many painters could be found willing to change a vehicle which has contributed to that peculiarity of manner, at once identifying their works, and constituting, in a great measure, their executive beauties, for one with which both the painter and the public would have to scrape a fresh acquaintance.

This would be particularly the case with regard to the lower walks in Art; which, in proportion as they descend, require the aid of peculiar vehicles, pigments, and executive finesse and skill, to render them at all associable with really higher works.

Durability would of itself, in the higher walks of Art, be an ample and satisfactory recommendation with any vehicle; while the others, from the painting of the lowest still life, or what has been facetiously called "the cat-and-walnut style," up to the ornamental styles of the great Venetian and Flemish colourists, and including amongst them the best ornamental works of the present age—great in the fascination of fine colour, chiaroscuro, and the hundred phenomena of light and atmosphere which so peculiarly belong to the present school of English landscape painters—would be ill suited in a vehicle which did not possess some few qualities, not only useless, but which may have been absolutely stumbling-blocks in the way of the sublime paces of such towering spirits as Michael Angelo, or the alternately grand and beautiful conceptions of the milder and more varied Raffaele.

Imagine Rubens, Rembrandt, or Cuyp, at work with the palette, and soft and miscible vehicle of Raffaele! the lustrous and pulpy flesh of the gloriously gross and protuberant Fleming would have degenerated to a more earthy type; the gorgeous, mysterious, and transparent depths of Rembrandt, under the management of a medium less comprehensive and tenacious, would have vanished; and the mild and fresh glories of Cuyp, that is, those in particular which illumine and sublime his best evening skies, would never have been created, or reached us, but for a change from the oils of the older to the more tenacious and steady, while rich, vehicles of the modern painters, unless, indeed, they had devoted to the realization of such qualities more time than their lives could have furnished for the production of fifty, instead of some hundreds of such works. That too much solicitude has been felt as to what vehicle, instead of how and in what quantity, manner, and place to use nearly any vehicle out of the several very good ones which have been known, must be felt by every practical man, who has not been carried away and confused by the various and contradictory opinions and vacillating practice of these last thirty years, on the subjects of Venetian mode, Flemish mode, and "the true Van Eyck medium," &c. &c.

Not the least melancholy result connected with this subject has been the countenance afforded this wild hunt, by some few of our most eminent painters, and amongst them Reynolds; who might certainly have occupied a position amongst the English painters very far in advance even of that he now holds, had that portion of his still brilliant career, which he lost in pursuit of the vehicle chimera, been devoted to the study of abstract colour alone, for which it would appear he was so felicitously and eminently qualified, instead of floun-

dering and struggling amongst gills, gumptions, bees' wax, and other more vicious nostrums, the saline and deteriorating influence of which he dragged over most of even his finest works; conveying to them, in conjunction with but a short-lived and meretricious glow, the certainty of ultimate failure.

But these paintings of media, instead of colour, have had already their day. The sober have been astonished; the young dazzled and betrayed into a practice, necessarily relinquished ere they were old; and the possessors of them have only to lament that one weak point in an otherwise strong-minded man should have frustrated, at least, half the labours of one of the greatest painters, in his peculiar walk, that the world has ever known, and the English nation has ever so fully appreciated.

The system of media painting has had its day; it has not departed, but remains in its dotage, where it may linger until a fuller and more diffused knowledge of the subject, both chemically and pictorially, shall put the painter in possession of motives for simplifying instead of still further complicating both his palette and his vehicle; and induce the use of the SMALLEST POSSIBLE QUANTITY OF THE BEST, INSTEAD OF THE LARGEST POSSIBLE QUANTITY OF THE WORST VEHICLE—of one well-known and perhaps self-prepared, rather than, with a destructive and indolent prodigality, to deluge fine pigments in an unknown, and, very likely, impure nostrum.

The advantages and disadvantages of two descriptions of vehicle, as regards immediate results, and unconnected with the consideration of durability, depending solely upon tenacity and steadiness in the one, and moveability in the other, may be made apparent to any eye, professional or not, by this simple experiment. Lay side by side three, or any other greater number of colours and tints, mixed to a pleasant consistency with oil, and then lay the same number of colours and tints in the same order, mixed with copal varnish, the colours in both instances to be taken from the tubes or bladders of the colourman. A dozen strokes of a brush, of the same width with the tints, will be sufficient to convert the first set into one solid, and very likely, repulsive TINT; while double the number of strokes applied to the second will have the effect of rendering it, in all probability, a beautiful TONE: and which result could be secured by a proper disposition of the tints, and augmented by making some of them transparent and others opaque, adding more varnish to some—the transparent—and limiting it in the others.

Rubens's caution against too much mixing and "tormenting" colours, after once laid on the canvas, applies to this point; but a certain amount of manipulation (in adjusting forms into a somewhat purer character than satisfied the gaudy Fleming,) is necessary for the purer taste of the present day; and it is most deferentially suggested, that copal with all its other fine qualities, as the most durable substance as yet capable of being used as a vehicle, and particularly when set up in the state of a gillp, has this one added to it: that, without deteriorating any colours, it allows of their being modelled and adjusted to nearly any extent without becoming mixed.

Some recent trials of this material, since the commencement of this paper, have put me in possession of a mode of using it in every way satisfactory.

If a mixture of equal quantities of copal varnish and turpentine be rubbed up on the palette with a similar amount of plaster of Paris (ground in linseed oil as a pigment), and then have rubbed into it a small quantity of fresh and very finely ground sugar of lead, it assumes immediately the state of gillp, and will stand on the palette as readily as any other gillp.

Without the sugar of lead—although it will continue to flow—it is capable of giving very great steadiness to those colours which only want this quality—the transparent; but with the addition of the acid it communicates a steadiness as great, if not greater, than does the softer mastic. It may be retarded to any extent by raw oil, and diluted to a very great degree by turpentine, without a loss of its great quality.

ART IN THE PROVINCES.

BIRMINGHAM SOCIETY OF ARTS AND SCHOOL OF DESIGN.—The annual meeting has been held, and the results are highly satisfactory.* The report, read by J. W. Unett, Esq., Hon. Sec., states that during the past year the increase in the number of pupils attending the schools, the state of the finances of the Society, and the patronage it had met with, was such as to give occasion to the warmest feelings of satisfaction. The number of students on the books of the Society, exclusive of the private class, was 243. Of those, 60 attended the female class on Thursday afternoon and evening. In all, 210 students were engaged in various branches of ornamental drawing, 30 in the study of the human figure, and three in modelling. The finances of the Society continued in a promising state, both as regarded the number of subscribers and the sums voted by the liberality of the Council of the School of Design in London. To the Council of the School of Design in London, the Committee acknowledged themselves deeply indebted. In addition to a valuable collection of casts, &c., and an augmentation to the Society's library, a liberal allowance had been granted for furniture necessary in carrying on the extended system of the School of Design; and a grant of £70 per annum had been voted in aid of raising a fund to provide means of payment for an assistant-master. In the arrangements which devolved upon them in opening and extending the schools, the Committee acknowledged in very complimentary terms the great advantage of assistance they had derived from the kindness and courtesy of Mr. Wilson, the talented and zealous Director of the School of Design in London. * * * * * The Committee offered a few remarks on the general objects of the Society of Arts and School of Design, more especially in reference to one department, the study of Ornamental Art. Of the value and importance of Fine Art they deemed it unnecessary to speak; but Ornamental Art, or the aiming to reach what was simply beautiful in the world of nature or imagination, independent of the expression of sentiment and passion, had, they conceived, been much undervalued and neglected, especially of late years. * * * * * The Committee proceeded to remark on the usefulness of Ornamental Art, and its capability of application to the manufactures of the town of Birmingham. To the gold and silversmith or plater, the incessant demand for articles of plate afforded a constant inducement, by multiplying patterns, to supply a regular succession of new and attractive designs; while the ease with which, by the late discoveries, electricity might be employed as a powerful agent in producing metallic deposits on a model, gave reasonable hope of improved facilities in the execution of works of Art. The medallist and die-sinker, artists of the highest importance in the town of Birmingham, could not fail to be extensively benefited by the increased variety and improved character of the patterns introduced. The papier maché manufacturers would be enabled to combine good and correct drawing with the gorgeous colouring the late improvements in this branch of manufacture had enabled the artist to use and render permanent. The importance of castings in metal, as articles both of taste and trade, should by no means be forgotten. In these Birmingham deservedly stood high, and need not fear competition, though considerable efforts had been made, especially by French manufacturers, in this branch. And, as articles of trade, these, it need scarcely be observed, were most valuable. Lamps and candelabra, in all their varied forms, and the improvements constantly introduced in them, afforded a most unfailing opportunity of displaying ingenuity in design. The manufacture of paper for hangings and interior decorations was susceptible of continual variety and improvement, in the introduction of new patterns. In architecture and internal decorations, the adoption of different materials from those theretofore employed gave reason to hope that the artist of this country might yet emulate the friezes and mouldings, hitherto deemed less suited to our climate, of classic Greece and Italy. To other branches of manufacture, most important to the country at large, though less immediately connected with the town of Birmingham, the benefits derivable from the cultivation of design promised to be incalculable. In the texture and quality of manufactured articles England long had stood pre-eminent; when she had fully joined to this the important accessories of taste and elegance, she might fairly challenge and defy all competition. * * * * *

They hoped that by interesting the great body of those connected with manufactures in Birmingham a larger number than otherwise could be, would be instructed; taste wider cultivated and disseminated; the number of admirers of works of Art increased; and a great amount of talent and industry called forth. The Committee stated, in conclusion, that their object had been to cultivate and improve the taste of their townsmen; to supply in an important department the wants of the town; to increase the means of employment; and give, as far as they could to those around them, an appetite for higher objects in Art than those at present pursued by them. A variety of speakers took part in the subsequent proceedings. After which the chairman,

* Ample reports of the proceedings, which we are compelled to abridge, may be found in both the *Midland Counties Herald* and *Aris's Birmingham Gazette*.

Sir Francis Lawley, distributed the prizes to the students for the best efforts in outline drawing and shading; and addressed some appropriate and encouraging remarks to each successful candidate. Mr. Witson, the Director of the Government School of Design, was unfortunately absent, in consequence of severe illness—a circumstance to which several of the speakers expressed very great regret.

BRISTOL.—REDCLIFFE CHURCH.—Efforts are again making to raise by subscription money to renovate this fine old church. We copy some remarks from the *Great Western Advertiser*:—"The vestry of the parish of St. Mary Redcliffe again appeal to the public on behalf of the beautiful fabric of which they are the present custodians. They do not feel justified in entering upon so great an undertaking as the substantial repair of the church, until they have obtained a sum sufficient to ensure the satisfactory execution of that portion of the work absolutely essential to the stability of the building; and this sum they have fixed at £7000. The amount already raised we understand to be about £5000, and latterly subscriptions have come in but slowly. We believe the public are not fully aware of the nature of the demand made upon them. They do not know that this magnificent fabric is crumbling away with a rapidity that must soon reduce it to ruin, if steps are not speedily taken to check the progress of decay, and support its declining masses. We can speak from observation, having carefully inspected the building; and we are sorry to say that the architects, Messrs. Britton and Hosking, whose report has been published, have not exaggerated the dangerous condition in which it stands." Although we heartily hope "the public" will answer this call, and prevent the ruin of this fine edifice, we must consider it a disgrace to Bristol that it should be made at all. There is surely wealth enough in the second city of England to repair one church; if the structure were situated in some out-of-the-way spot, it might be necessary that all who venerate religion, respect antiquities, and love the Fine Arts, should aid in its preservation; but if the citizens of Bristol had spirit or wisdom in proportion to their riches, they would shrink from the degradation of an "appeal" to the world to do what they are so well able to do, and which they ought to do themselves. But the Ethiopian cannot change his colour, nor the leopard his spots. Bristol will be Bristol for evermore."

CAMBRIDGE.—The Restoration Committee of the Round Church, Cambridge, one of the most beautiful antique structures of the kind in the kingdom, has received a subscription from her Majesty of £25, through the keeper of the privy purse. In his letter to the committee this officer stated that he had been commanded by her Majesty to forward this sum as a mark of the satisfaction with which the Queen had witnessed the beauty of the sacred edifice when her Majesty visited Cambridge.

READING.—Several monuments have lately, and more especially those upon the floors of churches and upon the pavements in the aisles of our cathedrals, been decorated and rendered more permanent by the introduction of brass ornaments. One of the most beautiful of these is at present being completed in the church of St. Andrew's, Bradford, near Reading, to the memory of the Rev. Robert Middleton Dukes, M.A., the Curate. The brass inscription and devices are inlaid in marble, and the style is in strict accordance with that of the middle ages. The arrangement has been entrusted to Mr. Benjamin Wyon.

IRELAND.—DUBLIN.—An exhibition of various articles of Irish manufacture is now open in Dublin. It is described by the newspapers as entirely satisfactory, and reflecting the highest credit on the country. We extract a passage on this subject from the *Dublin Evening Packet*:—"By an excellent arrangement of the committee, no object, however simple, that gives proof of ingenuity, taste, or invention, has been refused admittance; and thus knitted purses, artificial flowers, room-paper ingeniously formed of postage stamps, ornamental baskets, bonnets of peacocks' quills, stuffed birds, artificial flies, specimens of compressed turf, &c. &c., attract the visitor's attention as much as the superb velvets, satins, tabinets, linens, and laces; the magnificent cabinet-work, the ingenious machinery, the splendid services of china and cut glass; and the rifles, chronometers, steam-engines, gigs, carriages, chandeliers, surgical instruments, models of a hundred curiosities, electrotypes, joy-bells, and all the other wonders that are, to use a hackneyed phrase, 'too numerous for insertion.'"

* There will be no Exhibition of Works by British Artists in Bristol this year; and this evil is, we understand, mainly attributable to the gross neglect of the managers of the Bristol Institution, who, without the least conceivable motive, postponed the consideration of an application for the purpose "for a month." The artists have been in the habit of paying to these enlightened gentry a sum of £50 (l) for "the use of the room." This sum will consequently be lost to the subscribers; the Bristolians will be deprived of an exhibition which might improve their minds, and the artists will have no resource, this year, in the City of Merchants.

ALTAR-PIECES.

Who does not deplore the abandonment of altar-pieces in our sacred edifices, which we are now no longer to regard as nurseries and depositories of sublime Art, but rather as having brought into existence a superior order of taste, for no other purpose, it would now seem, than that of leaving us to mourn the absence of it, and making us sensible of its value by its loss? This evil is the more afflicting, inasmuch as what was originally designed to assist the cause of Religion happens to be that to which religious objections are taken.

At the time of the Reformation, whatever else men disposed of as unworthy or superfluous, all matters of taste they honoured and excepted; and, so far from considering them at variance with spirituality, they continued them (naturally) as privileges of the intellect, and part of their common inheritance. There was even an improving and liberal spirit manifesting itself from that period, which would appear almost peculiar to the times, since, in the reign of Charles I., the talents of Rubens and Vandyke were invited over from another country to supply the supposed deficiency of our own; the necessity of which, with half the encouragement, might have been superseded by the capabilities of the present day.

The Nonconformists gave the first blow to this state of things; and, as it commonly happens, that when an evil is to be corrected on the one hand, it is done by excess on the other; under the plea of primitive simplicity, they destroyed those valuable relics of Art and Science, the consecrated uses of which they confounded with objects of idolatrous worship. The present age may congratulate itself on its recovery from this kind of thralldom; but may not be aware how far it is operated upon by the same prejudices, in showing, by an exclusion of the best interests of Art, it is only taking another form of refined barbarity. There is a kind of religious zeal, which, if not according to knowledge, is engendered by pride, ill-nature, or conceit; and it is against these fatalities the artist has (in a religious connexion) to contend. It is our object here to expose the invalid objections that are taken by persons under the influence of these "blinding" qualities, and then point out some of the more remote causes and impediments that may be lying in the way.—The mere negative objection that such things are not essential need only to be carried out, and it would extend to every other ornament not relatively considered; since it might be applied even to religious exercises, which can have no uses in themselves; being valued according to their tendency, and not to be considered as substitutes for devotional feelings.—Those who apprehend so much at this critical period from anything which may approximate to the Romish Church, should consider whether they retain any other point of resemblance equally offensive; and if so, whether it does not arise from a spirit of opposition rather than a regard to truth; and whether, by dispensing with church attractions, which have so long determined the choice of those who are divided between formality and indifference, they are not giving the numerical advantages, at least, to that which they consider the wrong side of Christianity.—The supposition that such representations have the effect of obtruding upon, or disturbing the devotions, is about as absurd as the contrary idea of their raising emotions in the mind which may be mistaken for them; and is imagining no more than may be produced by the aid of music or the imposition of ceremonies.—The commonplace notion, that Religion consists in none of these things, is not saying it cannot exist in connexion with them; even sectarians, however correct they may be in their scruples about certain forms and articles, seem to make as near an approach to the decorative as circumstances will admit, and are entitled to no more credit for their short-comings in this respect than belongs to virtuous necessity; to say nothing of

those who reject the whole as church lumber; still less of the Society of Friends, who seem to be at fault with Nature for not clothing the world in universal drab. Sometimes this exhibition is looked upon in the abstract as having the effect of nourishing pride and vanity, or as "conferring honour on man;" but surely this is confounding the priest with the painter: the one may seek his reputation in the Church, but the other will always look for it in the world; and as to the few who go to the altar in search of pictorial excellence, they will seldom be found to trouble it in any other way. It would appear strange that none of these objections are ever taken to sculptured effigies or stately monuments,—*that living pride that's fostered on the dead*; on the contrary, they are sure to find places "sacred to memory" as long as there are any in existence who expect (though in no great haste) the same tribute paid to their vanity. In the name of consistency, if the eye is supposed to find a passage to the heart as well as the ear, nothing should remove the altar-piece that does not carry the organ with it, since that which is not allowed in dedication should not be employed in praise. It is a question, nevertheless, if the same restrictions would not have been imposed on music, but from the sanction it has received from those who have qualified it with the terms "sacred and profane." The most plausible objection that has yet been taken is about the last we are troubled with, and comes from those more liberal minds who are not unfavourable to the introduction of Art in this sacred connexion, but that they consider the object too high for the attempt; and think it would be only lessening the impression by an endeavour to do that which falls so infinitely short of the great demand upon it. This might be admitted, provided the ordinary mind could rise to the level of the subjects themselves, or that the productions of the most able artists came below the general conception of what they ought to be, unless we are to judge of them by those degrading representations which make their own exceptions.—As to matters of expediency or economy, these nicer calculations are too frequently made by those who, with the best intentions, are apt to overlook their first duties; as, by the same mode of reasoning, the "costly box of ointment might have been spared, and the money given to the poor."—It is well, also, to remember that He, who demands our best services, can provide for our utmost contingencies; and nothing can be more reasonable than the appropriation of our best talents to the service of Him who gave them, and who estimates the state of the affections by the nature of the sacrifices that are made to His cause.

The first fruits of the fields, and firstlings of the flocks, were originally required as offerings. The Tabernacle was raised under the superintendence of Divinity itself, with scrupulous instructions affecting the most minute details, serving as "examples and shadows,"—and, as it were, so many contributions levied on genius; and could such picturesque examples then have been produced as have since been presented, we have no reason to believe that their magnificent temples would have been without such glowing appendages, any more than those carved representations which at that time were their only forms of Art. It may be objected that all this was peculiar to the Jewish economy; but Christianity, which superseded it, did not come in to lay restraints upon the powers of the mind, but to relieve humanity from what was burthensome connected with it, or no longer considered necessary; and imposed upon its adherents none except such as arose out of the circumstances of the times in which it was propagated: in proof of this, it is very remarkable that it came into contact with Grecian Art while in its meridian splendour, and nowhere do we find its exercise forbidden, or its exhibition reprobated; the breach of the second commandment still lying, not with those who make graven images, but those who make them "to themselves."

It may be well to consider that, as religion involves the highest condition of man, the noblest exercises of the mind are tasked up to the magnitude of the object; while his insufficiency is met by infinite condescension; adapting itself to what he is conversant with, speaking to him in imagery, and approaching him through the medium of the senses, as especially seen in the institution of the sacraments, where an intercourse is opened, as it were, between both worlds. With regard to the mass of objectors to all that is showy and ornamental, and who are your lovers of simplicity, so much talked of, and so little understood; they might be referred to the highest examples for the true meaning of the word. The first book of Genesis does not acquire its grandeur and simplicity from the words alone, which are expressed in monosyllables (a child's primer has the same limitations): it is the majesty of thought we are the while admiring, which speaks out, as it were, in its own independence, as though in contempt of human aid. The same might be almost said of the beautiful imagery contained in the book of Isaiah, and which, if the thought were not in the description, it would be lost in the bare simplicity of the expression, but that there happens to be that happy reaction of words and sense which gives us the same reasons for admiring the same excellence in both.

It is only for this familiar illustration of what simplicity really is, to be brought to bear upon chaste Art, and it will come out with an expressive silence,—legible without reading. If thought and sentiment be introduced here, and the execution does its subordinate office, the simplicity will appear on the picture, and not the place designed for it; and, like other advantages that never seem wanting where they have never been, so it is only when these beautiful images of our conceptions are removed that we are distressed by the vacancies they leave behind them. Besides, there was a period when men had no other method of exhibiting, or putting down their ideas, but by figured representations; hence it may be curious to observe that the same word in the Greek tongue which signifies to paint signifies also to write; and though, after the discovery of letters, they changed the manner, they still continued the term.

If these rude figures were the only barbarities some persons are concerned to get rid of, it would be unnecessary to attack their prejudices; but there are a mischievous few, who are active in bringing into disesteem this high order of "painted superfluities," as they would have them called, in virtue of their improved taste. This is quite uniform with their method of treating architectural ornaments, which by a process of cutting and maiming they would so pare down, or remove, as to point only to their place and insufficiency, and give the same chilling relation to what one expects to see, as a shorn sheep, or an unfeathered fowl, to its true condition. The first step to the improvement of these gentlemen would be, to teach them to call things by their proper names; to tell them that plainness is not simplicity, any more than finery is magnificence, or complexity richness; and when they have made the discovery, they may be trusted with the pruning-knife to correct their own mistakes. It follows then, as a mere matter of taste, that the Church, considered as a rich depository, demands as an equivalent the fair proportion of ornament and use, and is only in keeping with that just balance and consistency, which, being preserved in nature, is equally required in Art. Having anticipated, for the most part, what is urged against the admission of altar-pieces, it is just to advert to some of the positive advantages which arise out of these imaginary evils, and what injury we are supposed to sustain by adding the beautiful to the sublime. Now, conceding that religion does not take its true complexion from either, yet it is necessary to invest it with that kind of awe that may prevent those familiar approaches to its author, which we have such frequent cause to re-

probate in many, whose departures from certain forms and orders are so apt to terminate in a guilty negligence of all; an inconsistency they are the last to detect in themselves, since they refuse to divine institutions what they so readily concede to human ones: they admit the great propriety of giving all due impressiveness to our courts and palaces, by painted or carved emblems of justice, and of all the insignia of royalty, but do not see the necessity of doing the required homage to the temple which is to contain the more immediate presence of the Judge of all, and King of kings. Again, these instructive embellishments, which have so long subserved with the allowed order of things to produce, at least, an outward reverence for the Supreme Being, have a tendency to produce in the mind those chastening sentiments, that may preserve it equally from fear and presumption, and assign to the best affections their right place between the understanding and the heart. Or let the subject be viewed only in reference to portraiture, the chief uses of which are, to keep alive in the mind those fading recollections of the absent or departed which scarcely live out the little limits of our days, and it will have a direct application to those pictorial representations which present to us at each returning Sabbath, in lively colours, such affecting narratives and events as we profess to have more than a life interest in, and which we are in still greater danger of losing. Whatever may be the greater magnitude of this last object, the design is the same in both; and the one is no more out of place in the sanctuary, than the other in the hall, or, to apply it nearer home, in the closet or the bosom. But, irrespective of every sympathetic appeal, let it be submitted only as a question of Christian duty, if anything can speak more powerfully against the prejudices of those who are without the pale of the Church, than to let such recognise, in the prepossessions of those who are within that extensive charity which has respect to all sorts and conditions of men, and can adapt itself equally to their claims as their necessities. If, in this attempt to remove all religious objections, it may seem to have cleared the way for Art, it is for the liberal and influential to determine whether she shall walk in it. It is, therefore, devoutly to be wished, that in the present building of so many new churches, and the contemplation of others; we shall no longer see our naked altars deprived of their accustomed interest, in being sacrificed to a thrifty zeal, which is too frequently but an apology for want of taste. If any other argument should be wanting, the wisdom of the State would seem to supply it; since it is most congratulatory to find that its claims have been met by those generous and enlightened spirits who are now legislating for Art, as inseparable from the best interests of the country, in giving a sort of second birth to the Cartoons, and opening a door for their admission into the new Houses of Parliament; while, with all the force of example, they are calling upon the Church to co-operate in the same benevolent design, and saying to her in language of her own, "Go thou, and do likewise."

In all this the slightest approach to "Puseyism" is disclaimed, considering, in the abstract, there is no more real virtue in these representations than real vitality in the ordinances that may be conducted beneath them; like all other things of a material nature, they possess their true use and value rather out of, than in themselves.

As Art is immediately concerned in this appeal, it would urge on its own account that nothing is more calculated to bring it fully and fairly out than the opportunity the sanctuary affords for its highest powers, and for want of which, it is languishing out of its proper element. To respect true Art requires an acquaintance with it: it suffers more from neglect than opposition, from ignorance of its merits than any insufficiency of its own; and, if unduly appreciated, it is only to transfer the fault where

due. Ordinary minds have no more business in the Arts than in any other science. The mass are mechanically wound up to a certain pitch; and men of genius, for the same cause, are commonly arrested at the same point: but let them be unfettered, by encouragement in this high connexion—and they will soon have to look down upon the struggling competition, and feel qualified to give law, where they only took lessons. Education may step in to mend, but will never make; it may bring out the physical properties, and go some way towards repairing the mental deficiencies; while genius is independent of every thing but patronage, and obtaining that, nothing remains for it but to confer honour on the choice. It is most desirable, nevertheless, that patronage should be as comprehensive as possible, for, even should injudicious selections be the consequence of its liberality, it would be attended with comparison and exposure, and, like the trial of the thrashing-floor, be the means of separating the chaff from the wheat. If, however, those who are able are unwilling to find it its highest employment, the fear is that it will soon come to the end of its resources. The trifles of familiar life are fast running out, for Art has already drawn so largely upon matter of fact, that it has almost become bankrupt, and has very little more to lend: it now only asks permission to borrow from sense, and make the same experiment upon the imagination, and to the same amount it will be found rather to enrich it, and, like the widow's exhaustless cruise, will be enabled to return for its accommodation fourfold. As this noble department of the Arts now stands, it is placed in a most unhappy position between those who have no sympathy for it, and those who think it a virtue to do without it. Never, therefore, was a remedy so imperatively called for; and, if the desirableness of raising funds for the promotion of the object might be suggested or could be accomplished, the next difficulty will be to guard against intrigue and favouritism, and not, by confining the distinction to those whose established reputation has rendered them independent of it, contrive to make one happy and a hundred discontented. It is recommended to search into the privacy of Art, as well as to listen to public appeals from it; and thus, by bringing out sequestered talent, relieve it from those narrow prejudices and popular preferences by which it has ever been kept under and concealed. This wise economy will be found to provide a way for its escape, as well as its encouragement, when it will be seen bursting forth, as it were, with the additional strength it will have gathered from its confinement. It is only for one experiment to be made, and there will be no necessity for another; as surely as the result must be, that Art will reflect more honour upon this country than it has ever gained by its intercourse with any other, or that any other country has done for itself, in any age or period of time.

LIBRA.

CORRESPONDENCE.

MONUMENTAL SCULPTURE.

SIR.—It is matter of unspeakable regret, and most painful to know, that many of our invaluable remains of historical sculpture are entirely neglected, or what is much worse, left in the power of ignorant and self-willed churchwardens. It is impossible not to speak harshly of this permitted sacrilege; and it is every Englishman's duty to remonstrate against the spoliation of the venerated houses of God erected by our forefathers, as well as their hallowed monuments, intended for the public good, and in which the public have a claim of property. Little, comparatively, was left by the reckless Puritans, yet sufficient, if restored, to rekindle the sacred flame of devotion.

Many excellent remarks appear on this subject in a late number of the ART-UNION; and the good taste and right feeling expressed on the restoration of the Temple Church have induced me to solicit your earnest and continued efforts to rouse the half-awakened and "seven sound sleepers" to this most melancholy and deeply important affair.

If the Society of Antiquaries cannot undertake to

protect or restore, why is there not a fund and a society to check the iniquities perpetrated?—a Society for Preserving the Fine Arts in the United Kingdom. Surely, if attention was rightly directed, and a proper plan were formed, there are many who would heartily unite in holy exertions to support, "a solemn and important duty."

Happily the Round Church, Cambridge, is rescued and magnificently restored by the Camden Society; but suffer me to mention the danger to which it was once seemingly exposed.

Many years since as I was sketching the interior, the churchwardens did me the honour to ask my opinion respecting a plan which I understood had been approved of, and which they intended to carry into effect, for the better lighting up the church; which was, to remove the noble Norman pillars, and substitute light cast iron supporters. No doubt the barbarism, when known, was soon crushed; but had this interesting edifice been in some out-of-the-way village, these lords of God's heritage would probably have succeeded in the execution of their monstrous device.

Let me call your attention to the church at Winchelsea. The chancel, or choir, is all that remains of what must have been a noble pile of solemn architecture. This fragment of the original church contains much that is interesting. There are two united tombs of Knights Templars in chain armour, under splendid Gothic pyramidal canopies, but sadly desecrated. In the vestry is another similar tomb, nearly hid by the floor. Also, if I remember rightly, an abbess, and near it a monument of an abbot, both in full costume, and, I was told, very superior as works of Art, as it is only by twisting the head round a corner that we discover dark signs of these historical remains. They have been boarded up as pews, at a comfortable angle, favourable to sleep.

In this case the good rector is not disposed to lend assistance, except in the amusement of himself and lady, by picking out with penknives portions of the encrusted lime. In the church records there are accounts for divers whitewashings previous to the visitations of right reverends and venerables. The fine pillars of Purbeck marble which support the church have also had their share of "beautifying."

In the neighbouring church of Brede is another knight's tomb of the same family, Oxenbridge, now extinct, but in design and execution very interior. Recently it has had a washing without much good or harm. The sexton informed me that the rusty armour which hung above the tomb had lately been taken down and buried as worthless rubbish. The only respect shown to these relics was to inter them in consecrated ground, in a nook of the churchyard which was pointed out to me.

Yours, F.S.A.

[We cannot too much thank our correspondent for drawing attention to this important subject; we hope that others will expose similar acts of barbarism—the only, or, at all events, the surest, way to prevent their being repeated. The evil will be, we trust, in a degree, met by the exertions of the Archaeological Society. We had scarcely written these lines when we received another letter on the subject. The following facts will speak for themselves.]

"Within the last four or five years I have three or four times gone over to Wenlock Abbey (Shropshire), for the purpose of making sketches of that ruin; and on each occasion I have observed men carrying away the stones to build cottages and houses in the neighbourhood. I remonstrated with them; but, as might have been anticipated, to no purpose, for I am informed by other persons that they also have done so without producing any effect. The last time I was at the Abbey I saw a man on the top of the ruin throwing down fragments of wall as fast as he could, and another man below was carrying the stones away. The fellow on the wall, observing that I noticed him, concealed himself, and upon my threatening the man below that I would write to Sir Watkin if he carried the stones away, he very coolly replied that they were only useless stones which had fallen down from above, and denied the possibility of my having seen his companion throw them down only a few minutes previous to my speaking to him.

"One would think that the inhabitants of Wenlock might act as conservators of this fine old ruin, which is close to the town, and if they find that their remonstrances have no effect, it is time that some one who has authority to preserve this venerable ruin should reside near to it for that purpose. A lady who resides in a portion of the Abbey informed me that she frequently interfered to prevent the demolition of the ruin, but that, as soon as she left the parties, they recommenced the work of destruction.

"Should Sir Watkin Williams Wynn (the owner of the property) feel indifferent on the subject, it is in vain that we wish the Abbey preserved; but, if he is desirous of preserving it, surely these petty, though continual, thefts may be prevented from taking place in open daylight, and close to the town of Wenlock.

"In Dallaway's 'Discourses upon Architecture in England,' he mentions this abbey (at page 35) as 'majestic in decay.' He dates it amongst the Norman ecclesiastical buildings, 1100—1150."

THE ROYAL ACADEMY.

SIR.—The observations you have made in the last number of the ART-UNION respecting the limited and exclusive character of the Royal Academy are, unfortunately, but too well-founded; and I think it is to be lamented, both for the Academy and artists in general, that more comprehensive views are not adopted there.

It would appear that the Academy is governed too much by precedent—virtually thereby doubting their own power of originating or judging for themselves,—and regardless, therefore, to a certain extent, of the numerous and rapid advances which are now taking place in every department of the Arts out of that body.

Now, Sir, I would ask, would it not be prudent, wise, and just, in an Institution established for public objects, liberally to look out of their limited sphere, with a view of including in their own body every artist of talent and celebrity in the several branches of the profession? And I would here remark, that it is but just to give the senior artists the preference, and those who have been the largest contributors to the Royal Academy, qualification being always kept in view.

The public are impressed (I mean the educated, well-informed, and higher ranks of society) with the idea that all artists of long-established reputation are, as a matter of course, Royal Academicians; consequently, I ask, is it just that any body of men should have the power of, virtually, casting a sort of censure upon those not included in their own body? I think it is clear that, at this advanced period, the Academy cannot long remain in its present inadequate state, but that some extensive arrangements must be made so as to satisfy the many and pressing claims upon the Royal Academy.

I now beg to offer a few remarks, which appear to me of great importance, as connected with the reputation of artists out of the Academy.

It is acknowledged on all hands that there is not sufficient space in the Royal Academy to hang up the pictures which are sent there for that object; and, therefore, many excellent works are, of necessity, returned, while others are so hung that it would be better for the artists if they had been returned also.

Now, Sir, as there appears a manifest disposition on the part of Government to foster Art, and to promote every object connected therewith, I would suggest that all artists not being members of the Academy (and the Society of British Artists will judge how far they are included in the suggestion), who may feel any importance in the following remarks, will unite in requesting permission to exhibit their works in the National Gallery (as at Paris), during the time that the Royal Academy is open; for, notwithstanding that the élite of the talent of the country must centre in the Royal Academy, I nevertheless think, indeed, there can be no doubt of such an exhibition of works being displayed as would be highly creditable to the Arts of this country; and, besides which, every artist's works would then come fairly before the public, instead of being huddled together, and placed—unavoidably—so out of sight as they are at present in so many instances.

I would suggest, also, that this arrangement be entirely independent of the Royal Academy, and that the public be admitted free the first four days of the week, as at present, and on Friday and Saturday, by the payment of one shilling.

I have, Sir, ventured to throw out these hints for the consideration and opinions of those artists who may feel interested in so important an advantage as this would be to the Arts of their country.

JUSTITIA.

[We readily insert this letter. It proceeds from a source entitled to high consideration and respect. We fear, however, it involves some difficulties not to be overcome; we prefer mixing together the works of academicians and non-academicians—provided that room be obtained for both. That it may be obtained we do not entertain a doubt; that it will be ultimately obtained we are equally certain; and we trust that an object so essential, so necessary indeed, will not be achieved without the aid of the Royal Academy. Towards the members of this body (with a very few exceptions) we entertain sentiments of sincere respect; and should regret as a public evil any circumstance that might tend to impair their exertions for good. The project of our correspondent would, we think, have this effect, inasmuch as, according to his mode, the public would be admitted free to a collection of works of Modern Art; and, however better its rival might be, they would soon acquire a disrelish for paying for this treat. We repeat our earnest hope that changes which are manifestly salutary, and may be easily and without peril effected, will be soon introduced into the Academy. This is a subject we shall ere long take up and consider in detail. Meanwhile, it would exceedingly rejoice us to learn that a first step has been taken by that body. Again we say, if they persevere in making no move whatever, their ruin is as sure as that ink is in our pen. It is in their own power to prevent it—merely by themselves adopting such salutary reforms as are demanded by the spirit of the age.]

VARIETIES.

THE ROYAL EXCHANGE.—Mr. Tite, the architect, has just delivered in "a report" of the progress of the building. It concerns, mainly, the condition of the several rooms and offices, bells, clocks, and so forth; but makes reference to "fresco decoration" in "the merchants' area" as finished, or "in a forward state." The concluding paragraph of the report is, however, the one that touches us most nearly. We copy it verbatim:—

"**ENCAUSTIC PAINTING.**—I am happy to state that this work is proceeding with great rapidity. The ceiling on the west side is very nearly completed, and that on the whole of the south side is in great forwardness. There are altogether twenty-eight or twenty-nine artists and workmen employed on these ceilings, exclusive of Mr. Sang himself. About two-thirds of these are Germans, and the rest are Englishmen.

No doubt, with "the twenty-eight or twenty-nine assistants," Mr. Sang is proceeding with "great rapidity;" and the "two-thirds" will reap a capital harvest out of the ignorant folly of that miserable edition of "John Bull"—the chairman of the committee. That the work will be the laughing-stock of German critics, who know and estimate precisely the qualifications of Mr. Sang, there can be no question whatever; and it will be, for some years at any rate, the most unequivocal case of jobbing supplied by the nineteenth century—even in England. What will the City wisacres say to the silly person who has made fools of them, and degraded the great mart of Europe, when they visit (if they take it into their sensible heads so to do) the collection of works in fresco and encaustic opened to-day at Westminster Hall? They will then see how grossly they have been "humbugged" by one of the luckiest quacks of the day, backed by one of the most notorious of the wise men of the East. Or, if "the Committee" should continue to consider that to employ a British artist in decorating their Exchange is too costly an affair, we pray them take the trouble to visit the School of Design, and notice how much superior the productions of little boys there are to those of their chosen Herr Sang.

THE WELLINGTON STATUE.—The inauguration, as it is called, of this monument, took place on the anniversary of the battle of Waterloo; yet, although it may seem so far to have been excellently well-timed, we think it would have been better not to expose the statue to view until all around had been completed—the Royal Exchange included—and the aggregate *ensemble* displayed for the first time simultaneously, instead of being revealed piece by piece. As now managed, the first impression is by no means very prepossessing, the statue being seen over the boarding enclosing the space in front of the Exchange, where it stands, and which has not been yet prepared for its reception, being not even so much as paved, or prepared for paving, by being cleared from rubbish and levelled. At present, therefore, the general effect does not manifest itself; accordingly, we can speak only of the monument, and of that but cursorily. Elevated upon a granite pedestal fourteen feet high, and placed in a very conspicuous situation, this equestrian statue will form a very marked and well-defined object, when seen relieved by the portico of the Exchange as a background to it; and it will also serve as a point, considered with reference to which the diverging lines of buildings will appear to be brought somewhat more into harmony. The figure of the Duke, which, perhaps, conveys the idea of a larger man than he really is, in proportion to the horse, is in the modern military costume, as he is generally represented in his portraits; which, when somewhat idealized as here, is sufficiently simple for sculpture, and the mantle gives it a classical air without any affectation. In the days of full-flowing periwigs and huge jack-boots, the costume of the time was ill suited for sculpture; but hair as

natural, and Wellingtons freely displaying the form of the low limbs, present no difficulties to the sculptor; and as to that part of modern dress which too strongly accuses the tailor, namely, the tails of the coat, they are concealed both by the attitude of the figure and the mantle. The hero of Waterloo is much better treated than is the hero of Trafalgar on the top of his column, for his huge cocked hat and stiff attire give the latter a very formal and prosaic air. The Duke, we should observe, is represented bareheaded. His features of the face are a little too hard and aged for what his Grace was in his days of military activity, while the figure is rather too robust for a present likeness of him. As to the horse, it appears to us too much like the portrait of a real horse, and one of not very warlike character: this may be in some measure owing to the attitude, which, as far as it expresses motion at all, indicates only that of walking. Hence there is something too formally sedate and quiescent—too matter-of-fact, perhaps, in the general composition; nor, indeed, did Chantrey ever aspire to the ideal. Of this artist, who entered into a contract for it in February, 1839, this may be considered the last work, although he proceeded with it no farther than the model, it being completed by his assistant, Mr. Weekes. The cost of statue and pedestal (which make altogether a height of 28 feet) was £2000, exclusive of the metal, given to the committee by the Chancellor of the Exchequer, and valued at £1500 more. Of the inauguration part of the matter, we shall say nothing more than that it was honoured by the presence of the King of Saxony, who, happening to be then at the Mansion House, partaking of a *déjeuner à la fourchette*, and seated, as the newspapers inform us, between the Lady Mayoress and Mrs. Moon, repaired to the spot, and cheered as heartily, we are told, and of course much more "graciously" than any one else.

THE EMPEROR OF RUSSIA AND THE KING OF SAXONY have both visited London—the latter, indeed, is still with us; the visit of the former was very brief. We are naturally anxious to know what steps were taken to inform these sovereigns concerning British Art. The King, we understand, visited the Royal Academy, but we have not heard that he made any purchases; the Emperor, we regret to say, was suffered to depart without entering its walls. This is a deplorable fact to be recorded by the historian of the nineteenth century. He visited the kitchen of a club-house, and, according to the newspaper, "astonished the cook by his affability, and by asking the 'chef' how he dressed roast beef;" but about the Fine Arts in England his Majesty remains in ignorance. Was there no true patriot at his elbow during his residence here to suggest to him that such a thing as Art does actually exist among us? Was there no one to hint that, possibly his money might be better expended than in bestowing it upon jockeys at Epsom? Alas! we are continually reminded that the waters which make the plant to flourish must flow from some such fountains as those which Art-Unions supply.

THE CARLTON CLUB-HOUSE.—The present building, which cuts so sorry a figure by the side of its Reform neighbour, is about to be superseded by what will render it externally equivalent to an entirely new piece of architecture—one, we trust, that will add, in no small degree, to the splendour of Pall Mall. At any rate, there is reason for supposing that the primary motive, on the part of the club, for altering their house, has been the desire to show that they can rival the Reformers in spirit and architectural taste; and that the proposed extension of their front, by taking in the two adjoining houses, has been rather the consequence than the cause of their intention to rebuild. Be that as it may, there can be little doubt that they mean to avail themselves, to the best of their ability, of the opportunity which such alteration affords them; and it may further be presumed that those who have

sent in designs have considered that the building will come into immediate comparison with the Reform, and accordingly requires to be treated with equal dignity. If, however, it be correct, that a *bare fortnight* was allowed the competitors for preparing their designs, the club committee manifested more of childish impatience than of judgment and discretion. While the subject is one requiring deliberate study, the time afforded was not more than sufficient to make out clean copies of the preliminary sketches—that is, for the more mechanical and manual labour, and of course a very secondary one. No wonder, therefore, that of those who were invited to compete so many declined, viz., Barry, Blore, Burton, Cockerell, Hardwick, Poynter, Pugin, and M. Wyatt, *sen.* Accordingly, the competition became limited to Basevi, Hopper, Lee and Bury, Railton, Salvin, and S. Smirke; among whom only the first and last (the joint architects of the new Conservative Club-house in St. James's-street) are of much note or likelihood for the occasion; because, undeniable as is Mr. Salvin's talent, it lies in Gothic and Elizabethan architecture; and of talent of any kind Mr. Railton has displayed the minimum in the Nelson column. From Mr. Hopper, too, little is to be expected, after seeing his design for the new Conservative in the present Exhibition at the Academy. Of Messrs. Lee and Bury, indeed, we know nothing, having never heard of them before as architects—certainly not in such a way as to enable us to recollect their names. To say the truth, the invitations to competition do not seem to have been made very judiciously; for, while many architects have been passed over who we should have thought would have been applied to (among others Lamb and Messrs. Wyatt and Brandon), one or two were invited whose refusal might have been seen beforehand. Such was so undeniably the case with regard to Pugin, who could not have accepted the invitation without proving a renegade to his own "principles," that the idea of asking him at all was little less than preposterous. Accordingly, we almost suspect there must be some mistake as to his having been invited, more especially as he is not likely to be regarded with much favour in such a quarter as the Carlton Club. What is to us not the least strange part of the matter is, that the committee did not, on finding how great was the defection among those whom they had calculated upon as competitors, pause a little in the business, and invite some of those architects whom they had previously passed by. As that was not done, we can give a tolerably shrewd guess at the result, now that all the more formidable rivals have declined entering the field.

NATIONAL GALLERY.—Since our last notice, four pictures have been added to the national collection—one by Giovanni Bellini; one by Guido; a small portrait, Gerhard Douw by himself; and an 'Israelite,' by Rembrandt, forming in everything but size an excellent pendant to his famous 'Jew.' The picture by Bellini is a small life-sized bust portrait of the Doge Lore-dano, which was formerly in the Grimani Palace; it was brought from Italy by the late Lord Cawdor—became the property of the late Mr. Beckford, from whose collection it was purchased for the National Gallery. This picture is in excellent condition: it is painted on wood, and in the simple imitative manner of the earlier masters. Although the news of the discovery of the Van Eyck had reached Italy before the commencement of his career, Bellini was not so charmed with the new invention as entirely to lay aside water-colour for some time. In this picture, however, we see little advance to that noble style which so immediately followed the period of Bellini; it is evident that he is not yet influenced by his pupils, Titian and Giorgione. This picture is a valuable addition to the Gallery, the selections for which we trust will be made in a manner to afford a history of Art. The Guido represents the Saviour and St. John, the figures

limited to the busts. It has been a main purpose with the artist to institute a strong contrast between the characters of these heads; therefore, a divine light is shed upon that of the former, while that of the latter is in some degree shaded, and the mould of all the features is of a less exalted character. The execution of the whole is free, and even sketchy. There are certain parts of this picture which we cannot think are in the condition in which Guido left them, unless this picture may have been one of those sacrificed to relieve him of some of his frequent embarrassments. The portrait of Douw is an oil miniature, and offers a curious contrast to the work of his master, the Rembrandt on the other side, which is one of those old rugged heads which he loved so much to paint, and in character and execution much resembles the picture by the same hand which hangs near it.

THE BYRON STATUE BY THORWALDSEN.—Many months ago we directed public attention to the fact that a statue of one of the greatest poets of the age, by one of the greatest sculptors of our time, was lying in the vaults of the London Custom-house. We afterwards made some inquiries on the subject, and found that it was "matted up" and placed in the storehouse of one of the agents, where unclaimed property is deposited, and that a charge of two or three guineas would be demanded for the privilege to examine it, even in the event of our obtaining an order so to do, which we believe we might have obtained. Since then there has been much discussion on the subject, not only in private circles but in the House of Lords; and, in addition, there was at one period a reasonable chance of its being brought before the Court of Queen's Bench in the shape of an action, the executors of Thorwaldsen v. the Commissioners of Customs. This rumour, however, turns out to be unfounded: the statue is safe, though what will be its ultimate destination appears to be just as uncertain as ever. The Bishop of Exeter—no mean authority—"on behalf the Church, expressed his entire and cordial approbation of the refusal" to allow it to be placed in Westminster Abbey; and although Lord Brougham thought that Byron had as good a right to be there as Shakespeare, the House evidently preferred the opinion of the right reverend prelate to that of the noble and learned lord. There is one remark of the Bishop of Exeter which cannot fail to give very general satisfaction—he "hoped to live to see a National Gallery where such national monuments might be introduced." This is a step towards a "consummation devoutly to be wished."

GAUDENZIO DA FERRARI.—It has been our good fortune to be favoured with a sight of a most beautiful example of this rare and celebrated master, classed by Lomazzo as amongst the seven great painters of the world. It represents the 'Nativity of our Lord,' the Virgin bending over the Infant in adoration; on each side are St. Joseph and Cardinal Archimboldi, Archbishop of Milan; infant angels float in the atmosphere above. This most exquisite and valuable picture came from the collection of the noble family of Taverna in Milan, and is described by Bordighi in his life of Gaudenzio; it has been imported by Mr. Henry Farrar, who most properly, in the first instance, offered it to the trustees of the National Gallery, they having no specimen of this distinguished painter. Two thousand five hundred guineas was the sum fixed. The trustees acknowledged the beauty, the rarity, and the importance of the picture, but, rather like chapmen than nobles, began to barter—offering five hundred guineas less than the value placed upon it; by degrees advancing, then keeping the proprietor in suspense, till at last, his patience being exhausted, Mr. Farrar offered it to others, and immediately sold it for the sum originally fixed—viz., two thousand five hundred guineas—to R. S. Holford, Esq., whose collection it now enriches and adorns; while the public have lost the possession of a picture that

would have added lustre to the finest collection in the world. Since the loss of Sir Thomas Lawrence's collection of ancient drawings, offered to the nation for £20,000, and refused, and subsequently purchased by Messrs. Woodward, and sold by them for about £40,000, the National Gallery has not had a chance of making so valuable an acquisition. It has been, however, suffered to pass by; not for want of money, because the trustees sought to purchase it for "pounds instead of guineas." For the merits of Gaudenzio da Ferrari we must refer to the great writers on Art. The work we have referred to is perhaps the most exquisite of his productions, combining the simplicity of Raffaele, the sweetness of Leonardo, the finish of Luini, the grandeur of Leonardo, and the colour of Garofolo.

DR. ERNST FOERSTER, the principal editor of the *Kunst Blatt* (the great organ of the Arts in Germany), is at present in London. We rejoice to know that this accomplished gentleman and highly-intelligent critic has visited England in order to inform his mind, by actual and personal examination, concerning British Art; and we have reason to believe that his opinions on the subject (when published, as they no doubt will be) will be such as highly to gratify the artists of our country. He describes the Exhibition of the Royal Academy in terms of the warmest praise; and the several private collections—that of Mr. VERNON in particular—have very considerably raised his estimation of our national capabilities. It is exceedingly gratifying to find a liberal and generous gentleman thus making acquaintance with the Arts of England, so that he may help to remove prejudice abroad, and encourage us at home. Dr. Foerster is an artist as well as a writer on Art of considerable celebrity. Residing at Munich, he had opportunities of study in the best schools, and has painted many of the "celebrities" of the Continent. His principal literary performances are a description of the Bavarian capital, and a Guide to Italy—both highly valued for the artistic information they contain. His brother Frederiek was the bosom friend of Goethe, and was one of the group of friends in whose arms the hero-poet of Germany breathed his last sigh on the field of battle where he fell. Some interesting particulars of the two brothers are given in "Blackwood's Magazine" for December, 1840, in which of Frederiek it is stated "some of Foerster's songs will be found in most of the collections of patriotic melodies. They will live long after more finished compositions shall have been forgotten."

TISSU DE VERRE.—Messrs. Williams and Sowerby have patented a beautiful invention in manufacture. It is literally what the name implies—a texture of glass. It is well known that glass can be spun into very fine threads; but we were not prepared to see it enter with silk into the formation of a fabric surpassing in lustre the richest brocade. The glass being spun into threads of extreme tenuity, it takes in the fabric the place of the weft, and so forms the flowers or pattern proposed. We have inspected the material, and the first question that arises in the mind is, as to the brittleness of the glass; and this is what we especially tested, and found it of a degree of flexibility equal to that of the silk. The appearance of the fabric is that of the finest brocade, ornamented with the richest florid designs, which, being wrought in glass, the candle-light appearance of the material is lustrous to a degree. It is to be observed that the material presents but two colours—that of the ground, and that of the pattern. It is used principally for furniture, of which many specimens in various colours may be seen; and, with regard to its value, a yard of the *tissu de verre* is about equal in price to brocaded silk.

THE COSMORAMA.—Many novelties are presented here, among which are the colossal statues on the plain of Thebes, in Upper Egypt; the exterior of the Pantheon at Rome; and the Mer-

de Glace, in Savoy, which presents the appearance of a lake which has been suddenly frozen while violently agitated by the wind. Of St. Peter's at Rome there are two views—one of the exterior, the other of the interior—exhibiting the central nave, at the end of which we see the high altar which is under the cupola. This view is one of the most interesting in the series. The eruption of Mount Vesuvius, shown with the addition of a dioramic effect, by the aid of which the actual bursting of the flames from the crater is most ingeniously shown, as are also the reflections cast on the water and the houses of Naples below the spectator. Other views of much interest are those of the Lake of Thun and the Hippodrome of Constantinople.

NAWORTH CASTLE.—We are glad to learn that Mr. T. M. Richardson, of Newcastle, an artist of very high ability, is about to publish a view of the chapel of this castle—one of the very finest of the baronial castles of England—as it was before its destruction by fire in May last. The chapel was peculiarly curious and interesting; a noble and beautiful relic of feudal grandeur; we rejoice that we shall secure a copy of a treasure we have lost for ever; and that the task of preserving a likeness of it has fallen to such good hands.

MR. ROBERT HILLS.—We lament to perceive, by the advertisement of the Society of Painters in Water Colours, that this gentleman is no more. His place in the Society, it appears, is supplied *pro tem.* by Mr. J. W. Wright. We hope to be furnished with some information touching the public career of Mr. Hills.

WORKS OF FOREIGN ARTISTS.—We have been favoured with an inspection of a small collection of pictures painted by living artists of the French and Low Country schools. The principal of these works we may call 'The Daughter of Herodias with the Head of John the Baptist.' It is composed of two half-length figures, the niece of Herod and her attendant, with the head of St. John in a charger; and we have to observe of this picture that it is not of the revolting character so often given to the subject. It is evident that M. Delaroche has sought for truth, but he refines, perhaps, a little too much in composition and expression. Apart from all its present associations, we could hardly conceive the character given to the daughter of Philip's wife sufficiently truculent to demand the head of St. John. The work is, however, admirable in its composition, powerful in execution, and, altogether, of vast merit. Another of these pictures is by Ary Scheffer: the subject is derived from "Wilhelm Meister"—that passage of the novel in which the wandering Italian harpist discovers his sympathetic attendant to be his daughter. The old man's head is marvellously fine—the expression shows the soul wrung by agonizing remembrances. There is a singular denial of colour in the work—force and expression having been the sole purpose of the painter. By Roqueplan there is a small picture, the subject of which is elegantly made out, being a cavalier playing the guitar to a lady: the figures are solid, the manner is firm, and the colour most harmonious. There are also one or two cattle subjects of high merit by Verbloekhoven; a winter scene painted with much truth, by Schelfhout, who excels in this subject in its varieties; a moonlight storm, by Gudin; and 'Luther in his Study,' by Fleury. To the head of Luther has been given an expression of intense thought; the whole figure, indeed, is a most successful study. We had, at the same time, an opportunity of examining a few water-colour drawings by some of the most eminent of the continental professors of this department of Art: and those we have seen are productions of the highest merit. The whole of these works are for sale. They may be seen at No. 21, Beaumont-street, Portman-square. The proprietor kindly and generously authorises us to say, that he will be happy to show them to any British artist who may apply.

FRENCH LAW OF PATENTS.—The state of the law of patents in France has been recently the subject of much discussion in the French Legislature, and a bill has passed the Chamber of Deputies which, if it meet with the sanction of the Peers, will introduce a number of very valuable improvements, some of which might be adopted with infinite advantage in our own country. Amongst these improvements, the one which is likely to be of most interest and importance to foreigners is that relating to the mode of paying the Government tax on patents. At present it is payable in moieties, one on the application for the patent, and the other after the lapse of six months. In future it is to be paid by equal annual instalments, spread over the whole term of the patent; and a patentee is to be at liberty to cease his payments at any time, should he find that his invention does not answer his expectations, or should he desire, from any other cause, to abandon his patent. The merit of this most equitable and liberal alteration in the existing law is due to our enlightened and esteemed correspondent, M. Regnault, of the French bar, who was a member of the commission appointed some time ago by the French Government to inquire into laws relating to *brevets d'invention*, and who not only first suggested it, but enforced it with distinguished ability in a petition which he presented on the subject to the Chamber of Deputies.

THE RAFFAELLE TAPESTRIES.—It is well known that two sets of tapestries were executed from the Cartoons at Hampton Court, one of which, after a course of varied fortune, again adorns the walls of the Vatican. The other set, which was presented by Leo X. to Henry VIII., remained in the possession of the Crown of England until the death of Charles I. In the time of Cromwell they were sold to Don Alonzo de Cardenas, and by him carried to Spain, some time after which they became the property of the Alva family, from whose possession, in 1823, they passed into that of Mr. Tupper, the British Consul, who brought them back to England, after which they fell into the hands of the late proprietor. The set consists of nine:—'Christ's Charge to St. Peter'; 'Paul and Barnabas at Lystra'; 'The Beautiful Gate'; 'The Miraculous Draught of Fishes'; 'The Stoning of St. Stephen'; 'The Conversion of St. Paul'; 'Elymas Struck with Blindness'; 'The Death of Ananias'; and 'Paul Preaching at Athens.' The two last are, however, not exhibited, for want of room, a circumstance much to be regretted, as they are two of the best of the series. The tapestries are much faded, especially in the flesh colours; but, in comparing them with our recollections of the Cartoons, the latter will be found to have yielded much more to time. A comparison side by side of these tapestries with the Cartoons would be highly interesting, as showing the extent of the abuses to which the latter have been subjected. In 'The Miraculous Draught of Fishes' the red robe we believe of the Saviour is become white, and Cooke, or some other restorer, has made the water repeat the colour, which is not the case in the tapestry. A comparison would exhibit many such discrepancies. The drawing is admirable and seen to advantage in these tapestries, which are exhibited at 213, Piccadilly.

BURFORD'S PANORAMA.—The new picture now being exhibited here is a view of Hong-Kong. The spectator may suppose himself on shipboard in the harbour, which is on every side closed in by rocks and lofty mountains, many of which seem inaccessible to man; a more secure and commodious shelter for ships can scarcely be imagined. The water is alive with craft, British ships of war and steamers, rafts, mandarin boats, trading and war junks, chop and opium boats; and the English names already given to the various localities give to the whole the air of an old British settlement. The objects and figures are admirably painted, and nothing can excel the freshness and transparency of the water. The

shore and its details are most effectively given, and the towering and arid mountains strongly characterised.

GOLDSMITH AND JOHNSON.—Our readers will, no doubt, recollect the painting by E. M. Ward, exhibited in the Royal Academy last year, representing Johnson reading the "Vicar of Wakefield" in the presence of the "poor author," whom he was thus the means of rescuing from the immediate pressure of penury and the power of a grasping landlady, who, at the moment, introduces the sheriff's officer with the "writ." It gives us much pleasure to state that this very interesting and highly meritorious work is in the hands of the engraver, who, if we may judge from an etching, promises to produce a print that shall be worthy of the picture. The work went a long way to establish the reputation of the artist; in selecting such a subject, he verged rightly from the beaten track; and, perhaps, a story was never told by the pencil with more marked emphasis, so as to make it universally intelligible. We see before us the rough but true-hearted critic, deep in the tale; while the eager and anxious author sits by, longing for, yet fearing, the result. It was a capital theme, and has been capitally handled. We augur a very extensive popularity for the print.*

MILTON.—A very precious gem has lately turned up—a miniature of the divine Milton—painted by the celebrated miniature-painter to Cromwell, Abraham Cooper; representing the poet at the middle period of his life, in his band and cassock of silk, worn as Latin Secretary to the Protector—a period not long before blindness overtook him. No description of the miniature can be more perfect than Aubrey gives of his appearance, both agreeing in every particular. This precious gem was accidentally met with by Messrs. Graves, of Pall-mall, but has since been transferred to Mr. Dominic Colnaghi, as an addition to the valuable collection of miniatures he is now arranging for his Grace the Duke of Buccleuch. It would be more precious than diamonds, even in royal hands, for its genuineness is beyond dispute.

THE FAMILY OF THE LATE MR. PETHER.—We have received some contributions in aid of the family of this excellent artist; among others, one of two pounds from a benevolent and generous gentleman in the Albany. The sum, small though it at present be, has been of incalculable service to the widow and her bereaved children; and we heartily hope she will receive farther and still more effectual assistance from wealthy amateurs, who will desire to lessen her sufferings and relieve her distress. Many of them would gladly and most promptly help her, if they knew as much as we know of her sad case—the agony she has endured, and the deep anxiety she manifests to support herself and her children, which she will be well able to do if a very little aid be extended to her. We direct attention to the advertisement that will be found elsewhere; and beg again to express our readiness to be made the medium of communication with this sadly-distressed though highly-respectable and meritorious family.

A PICTURE PAINTED BY FREDERICK OVERBECK, REPRESENTING 'RELIGION GLORIFIED BY THE FINE ARTS,' is in Städel's Art-Institute at Frankfurt-on-the-Maine, and a description of it has been written by the Artist himself at the request of many persons. The work comprehends a multitude of figures arranged in two principal spheres—one real, the other visionary: the former constituted of all those painters who have dedicated their art to the service of religion; and the latter occupying the upper part of the picture,

* The present Exhibition contains a sort of pendant to this picture—'Goldsmith Playing the Flute to the Flemish Villagers'; another good subject is also exhibited by Mr. Ward—'La Fleur Parting from his Friends.' We rejoice to learn that both have been "sold." This is encouraging, and serves to show that, if our artists will paint well and select their themes judiciously, their works are sure to find purchasers, even without the help of Art-Union Societies.

and containing, together with the enthroned Virgin and the Divine Infant, those saints and personages of the New and Old Testament who have chiefly served as subjects for Christian Art. Thus King David, on the Old Testament side of the picture, indicates Music; King Solomon, with the model of the brazen sea, Sculpture; Poetry, as the point of union of all the arts, is personified in the Virgin Mary, &c. &c. On the New Testament side, the apostles, St. Peter, St. Paul, and St. Stephen, represent the three orders of the priesthood—bishops, priests, and deacons—according to the divine commission, "As my Father hath sent me, even so I send you." Christ's office of teacher is shown by the fathers, St. Augustine and Jerome; and his sufferings by the martyrs, St. Sebastian and St. Fabian; and his spotless purity by the virgins, St. Cecilia and St. Agnes. The upper part of the picture, as thus briefly noticed, is to be considered a vision which has filled the minds of those occupying the lower part—these being the artists whose labours have tended to the glorification of religion. In the centre of the lower part is a spring of water, whence rises a jet to represent the figure used by our Saviour—the well of water springing up to everlasting life. The water reflects two mirrors—in the upper one of which Heaven is depicted, and in the lower, earthly things—as typical of the twofold nature of Art; directing, as it may, the mind either to things earthly or heavenly. We quote, in the words of the painter, his manner of characterizing the Venetian school:—

"Thus, Giovanni Bellini and Titian, of the Venetian school, are contemplating in the lower mirror the images of two boys: one of whom, half dressed, and with a posy in his hand, indicates the extreme pleasure taken by that school in splendour of colour; the other refers to the simplicity of the naked figure of the same school. Carpaccio and Pordenone, two other painters of the Venetian school, form part of this group, the latter having his place assigned here owing to the peculiar delight he takes in light and shade."

He thus classes Leonardo da Vinci and Holbein together:—

"On the other side, Leonardo da Vinci is seen encouraging his pupils to rise to a higher sphere, and to strive after the ideal, which is not to be found in the lower regions of reality. Near him stands Holbein, not only because his works, in more than one respect, may be classed with Da Vinci's, but also because he serves as an example how a lower department of Art, such as portrait-painting, may yet be consecrated to higher purposes by its relation to what is eternal, as Holbein has shown by his well-known Dresden portrait."

Round Dante are circled the Tuscan school listening to his "Divina Commedia," which embraces the whole circle of ideas included within the range of Christian Art. Near him stand his contemporaries, Giotto and Orcagna and Simon Memmi. Raffaele is surrounded by those who exercised a marked influence over his mind, as Pietro Perugino, Ghirlandajo, and Massaccio, Fra Bartolommeo, and Francesco Francia. Michael Angelo is also in this circle: he sits upon a fragment of antique sculpture; and Lucas Signorelli, his immediate precursor in his own particular style, sits near him, and encourages him to listen to the poetry of Dante. Next to the painters of the Venetian school are Italians, Germans, and Netherlanders—Lucas of Leyden, Montegna, Albert Durer, Martin Schön, and Marcantonio; the brothers Van Eyck, Fiesole, Hemlinck, and a figure representing the unknown designer of the Cologne Cathedral. In his concluding observations, addressed to aspirants in Art, Overbeck says:—

"Several of the masters here assembled may serve as a warning to you—how the misemployment of talents leads away from the right path, and inevitably tends to the degradation of the Arts. In this way the Venetians went astray as soon as they began colouring the principal object of attraction, instead of continuing to employ it as an object of ornament; and so by degrees they became sunk in sensuality, and sought only to captivate the eye. The effeminate Correggio proceeded in this career at a more rapid rate than even the Venetian school, until he cast aside every restraint of modesty and morality, and gave himself up to unbridled voluptuousness."

There are many painters not admitted by Overbeck into his picture, not that he denies their merits as artists, but because their works have not contributed to the exaltation of religion. This work is undoubtedly of great importance, and, from the manner of its treatment, the want of a key must have been much felt.

REVIEWS.

COMPOSITIONS FROM SHELLEY'S PROMETHEUS UNBOUND. By JOSEPH NOEL PATON. London: HOLLOWAY, 1844.

It will be remembered by our readers that a little time ago the outlines of "The Pilgrim's Progress," by Mr. Selous, which obtained the first prize from the Art-Union Society, came before us for critical examination. We have now an agreeable task to perform by passing in review another series of designs in outline, arising out of the same competition, but obtaining an inferior award, and which an enterprising publisher—to his credit be it said—has now ushered into public notice.

It is with pleasure that we see English Art, when addressing itself to popular taste, taking more and more the forms which indicate—even where the results are not perfectly satisfactory—aims of a high nature. There is an evident wish among the younger generation of artists to disentangle themselves from the trammels imposed by the more immediate demands of the picture mart, and to endeavour by loftier efforts to lead public patronage to a higher range than that which hitherto it has generally followed. Whenever this indication of earnest enthusiasm and high feeling presents itself on the part of the artist, we enter on the task of criticism predisposed to welcome the good that may be present in the work, rather than to carp at the bad; content to cull and admire the flowers, rather than notice the intrusion of the weeds which the skill and industry of the cultivator may soon extirpate. With these feelings, the work of Mr. Paton—a very young artist—readily draws from us warm praise. Sending to a competition a series of outlines, which it was the avowed object to lay before the subscribers to a very "popular" society, Mr. Paton's fancy goes to exercise itself, not upon any of the *ad captandum* subjects which so readily present themselves, but upon one of the dreamy poems of that singular genius whose muse's speculations it almost requires a kindred talent thoroughly to admire and comprehend. In the dedication of these compositions, which is properly made to the widow of the poet, Mr. Paton reveals the enthusiastic "hero-worship" with which he has approached the work of his author; in the plates which follow it, his pencil has made good his aspirations, and he has pursued the flight of the poet on no feeble wing. We, therefore, augur from this and other proofs we have seen of the powers of the artist, a bright and successful career, if to undoubted talent be superadded those potent adjuncts on the road to fame,—diligence, and a constant study of the mainspring of originality—Nature. This latter qualification of our remarks is the more readily drawn from us because in a careful survey of the present work we perceive instances where his facility in drawing would have received that wholesome check imposed by a reference to the details of a living figure.

The first of these designs which particularly pleases, is pl. 2, where the troop of spirits and the Prometheus on the rock, with the sea and sun beneath, form an admirable composition. The notion of the "Echoes" (in pl. 3) we like much. The figures of Asia and Panthea, though the lines are good, are, however, rather redundant. Pl. 5 illustrates the passage commencing thus:—

"The rocks are cloven, and through the purple night
I see cars drawn by rainbow-winged steeds,
Which trample the dim winds."

It is full of fire and energy, and the ideas are beautifully carried on in the next, where the horses are rushing on their rapid course with Asia and Panthea and the Spirit of the Hour. The Prometheus (in pl. 11) peculiarly illustrates the value of the advice offered above in friendly good wishes to the promising artist. Independently of the awkwardness of the attitude, the drawing is manifestly defective, and consequently interferes with the pleasure that would otherwise be derived from the composition. These plates, twelve in number, are engraved by Mr. Paton, with a beauty of line and appreciation of the requirements of the Art that reflect much honour on his industry and skill. There is no engraver by profession who would have done more justice to the original drawings than here proceeds from the etching needle and burin of the draughtsman himself. The plates are bound in boards, and are accompanied with those extracts from the poem which constitute the theme of each

design. The artist has manifested an ability in composition united with a fertility of fancy, which, however creditable in the present work, will not stop here, but will lead, we hope, to a succession of carefully studied productions from the same source. It is, therefore, with sincere satisfaction that we recommend to the public these "Compositions from Shelley's Prometheus Unbound" as a worthy tribute from an accomplished designer to one of the greatest of our poets.

FREDERICK TAYLER'S PORTFOLIO. 1844. Publisher, M'LEAN, Haymarket.

This is a collection of drawings in "lithotint," in a large and handsome folio volume, by an artist who is second only to him whose name has obtained a repute throughout Europe as a painter of animals. Here we have the horse (in a variety of attitudes), the dog, the cow, the goat, the stag, and the wild boar,—introduced into pictures, associated with figures which make out a story. To the assemblage of prints, therefore, is given an historical interest; and there is scarcely one of the series which might not be issued *alone* with a sure prospect of extensive popularity. We open the beautiful book with anticipation of a treat. The title-page is one of rare promise—a page with a led horse and lurchers standing at the entrance to a hall of the Tudor era. It is a brilliant example of black and white, drawn with exceeding care and accuracy. "Morning" exhibits a group of sporting dogs eager to escape from the kennel, gazing earnestly on the light which breaks through the grating. This print is a positive poem—so eloquent is it in communicating a fact. "Evening" shows the same group resting after their labours of the day. Next we have a work of a very opposite character—"A Moss Trooper" beside the body of his dead foe. Next is "A Halt of Troopers" at the door of a farmhouse, where the landlord's pretty maid supplies the refreshing draught. In the next a gay bachelor kisses "The Falconer's Daughter" to the manifest displeasure of the father. This print is one of the pleasantest of the series. The next picture is a lonely mountain ravine, where lies a dead stag, over which the eagle poises his wings. Next we have a dog attacking a wild boar; next a child playing with the young kids of the parent goat; next "A Page with Horses"—a charming work; next a knight and lady in the falconry; next a sturdy Scottish lass striving to keep within bounds a juvenile bull; and next a venerable Scottish piper playing to a group of merry-hearted and light-footed urchins.

It will thus be seen that every print is a picture; and we may assure our readers that any one of them separated from "the lot" would be an acquisition of no small value to a lover of good and true Art. Executed in any style, they would be valuable, for the subjects are judiciously chosen, skilfully treated, and of high merit in reference both to composition and execution. Their worth, however, is enhanced by the process to which the drawings have been subjected: they are produced in LITHOTINT, the patent of Mr. Hallmandel, and are to be regarded as an experiment—a most triumphant one—of that which has been correctly described as A NEW ART. Hitherto we have had only examples of landscapes in this manner; we have here the first proof of its capabilities in dealing with figures. The attempt is altogether successful: we have never seen a copy which so nearly approaches the force and fidelity of the original. Indeed, it is a misnomer to call these prints "copies," inasmuch as they are actual transcripts in the artist's own hand—repetitions of the drawing first made, without any variation, and scarcely, if at all, inferior to a work he might have made—in black and white—on paper. We rejoice greatly to record this highly-satisfactory result. It has been, to our minds, not a little singular that, since Mr. Hallmandel's invention has been so strictly tested, and the issue is no longer doubtful, so few artists have been found to "take it up." Before this discovery was made, it was considered the one thing needful in Art; yet, now that it has triumphed over all obstacles, it is far too much neglected by those who are deeply interested in its use. Such is too frequently the case when men have invented that which everybody coveted—his successors reap the harvest for which his industry, ingenuity, and energy prepared the ground and planted the seed. Not that

we apprehend so very long a postponement of Mr. Hallmandel's reward. This book, following the "Baronial Halls," must carry conviction to the most sceptical as to the facilities as well as capabilities of "the New Art."

SCENE ON THE COAST OF AFRICA. Painted by J. F. BEARD. Engraved by C. E. WAGSTAFF. Published by LEGGATT, Cornhill.

Few who saw it will have forgotten this picture—exhibited at the Royal Academy in 1842. It is the work of a French artist—an artist who startled us by this remarkable display of ability, although in our English gallery he has not sustained his reputation since. It is a production of singular merit: never was a scene brought more forcibly before the spectator; every actor in it is absolutely before us; we actually share in the terrible suffering inflicted upon human beings by monsters of whose existence the proofs are too numerous to admit of question. Published some thirty years ago, this print would have produced a tremendous effect—greater than that of a hundred eloquent advocates in Parliament. Now, however, God be thanked, it is comparatively little needed; for great and good men combined and "shook the senate," until all England was roused, and arrested the atrocious traffic in flesh and blood. Yet even now the print is valuable; it is an emphatic and most impressive sermon: Art never delivered one better calculated to achieve the important object held in view. We trust copies will find their way, spite of Judge Lynch, to those southern states of America where the liberty the white man claims as a birthright is denied to the men and women whose skins are black. The cruelties practised by the slave-drivers in Africa are almost incredible; humanity shrinks from the belief and shudders at conviction. Here is pictured a group of demons in human form, loading their ships with their wretched cargo,—droves of miserable beings are assembled on the beach, the brand and the scourge applied to their limbs, and all the disgusting forms of villainy exhibited to the gaze of the spectator. "Can such things be?" We have good reason to know that in this exposure there is no exaggeration. Look at the cold-blooded ruffian—a "dealer" from New Orleans—how composedly the wretch lounges while tortures are inflicting; look at the white-haired miscreant who bargains for the strong man in bonds; look at the loathsome savages eager for the purchase-money of lives. The picture is a horrible one—it makes us shame for human nature which can be so debased. But, as we have said, it teaches an awful lesson—and may do good—will do good in other countries, if it can be seen by those whom most it concerns. It is, however, one upon which we have no desire to gaze often—one that, for a very large sum, we would not place continually before our eyes. The publication—in one sense—is not likely to answer; its cost has been defrayed by a benevolent individual, whose purpose is not to be mistaken, and who will consider himself amply recompensed if he can aid in so exhibiting the horrid scene as to make nations shudder at encouraging the reality. The engraving possesses very considerable merit: it is creditable to an engraver who has earned and deserved a high repute.

MONASTIC RUINS IN YORKSHIRE. Part I. From Drawings by WILLIAM RICHARDSON, Architect. Lithographed by GEO. HAWKINS. Publisher, R. SUNTER, York.

We have rarely seen a work more creditable to all parties engaged in its production. The undertaking is highly honourable to a provincial publisher, for it involves very considerable cost, and is in all respects worthy to be classed with the best works that have been issued in the Metropolis. He deserves the extensive support which, we trust and believe, will attend his liberality; for, considered merely in reference to Art, he has achieved a high purpose; and it is no light matter to be the means of preserving these glorious relics of gone by ages—which Time cannot fail to destroy in spite of all the efforts that may be made to restrain his inroads. "Glorious," indeed, these ancient ruins are—

"there is a power
And magic in the ruin'd battlement,
For which the palace of the present hour
Must yield its pomp, and wait till ages are its dower."

The drawings are by Mr. William Richardson, an architect to whose abilities we have more than

ones had occasion to refer; they are wrought with masterly skill and sound judgment; the most interesting points have been selected; and the utmost caution seems to have been exercised with a view to that which is all-essential—accuracy. Mr. Richardson has been ably seconded by Mr. Hawkins, one of our best and most experienced artists in lithography. Nor has the letter-press been neglected; "the Historical and Descriptive Notices" are written by the Rev. Edw. Churton, M.A. The style is clear, emphatic, and eloquent. The subject has excited the author, who has obviously taken to his task as one that might fitly occupy genius—one, the results of which are not to be ephemeral, or valuable only for a season. We shall have other occasions for commenting on the publication; and hereafter, perhaps, may find space in which to accord it more ample justice. At present we recommend it as the most meritorious work that has ever been issued in the provinces.

ELEMENTARY STUDIES OF TREES. By G. BARNARD. Publishers, ROWNEY and Co., Rathbone-place.

We have here a volume containing some fifty or sixty prints, in lithography, picturing "trees" in every imaginable variety, not only in details, but in groups, with the accessories of ruined abbeys, stately halls, and pretty cottages. The book is intended chiefly for the student, and may be very useful to him, for the subjects are drawn with due accuracy, the style is remarkably free and "easy to copy," and considerable knowledge is manifested throughout. The work is not only highly interesting, but is a valuable addition to all classes who require information, without which no artist can be more than a mere tyro. The trees delineated are preceded by some "instructions;" and a few sensible introductory remarks treat of the difficulties to be encountered, and the way in which they may be overcome.

COMPOSITIONS FROM MORNING AND EVENING PRAYER. By JOHN BELL, Sculptor. Publishers, LONGMAN and Co.

We have, heretofore, had occasion to refer to this work in its progress. It is now completed, and makes "a goodly volume"—consisting of about forty prints, in outline, illustrative of the ritual of the Established Church. They exhibit a remarkably fertile imagination, and a matured knowledge of Art; many of the figures—the female figures especially—are drawn with singular grace; and, in several instances, it is happily allied to force. The groupings are arranged with considerable skill; and the whole labour has been performed with industry, as well as talent in execution. We trust to see some of the designs as basso relievos. How admirably useful they would be as interior adornments to a church! The series cannot fail to enhance the already high reputation of a most accomplished artist.

PORTRAIT OF SIR B. C. BRODIE, Bart.

This beautiful work has been executed by Freebairn, with "Bates's Patent Anaglyptograph," from the medal of William Wyon, R.A. It is a marvellously accurate copy, and is highly creditable to the skill of Mr. Freebairn—the only artist of note, we believe, who practises this peculiar style of Art,—a style admirably suited for portraiture. The eminent surgeon is here seen to great advantage, inasmuch as the portrait upon the medal has been considerably enlarged without sustaining injury. The medal we have seen: it is a choice example of Art; one of the most exquisite works that has ever been produced in any country, either in ancient or modern times.

THE FLOWER GIRL. Painted by R. ROTHWELL. Drawn on stone by J. S. TEMPLETON.

This is a charming print; one of the best specimens of lithography that has been yet produced in this country—clear, firm, and free; an accurate copy of the picture, in which all the character and expression has been faithfully preserved, and in which nothing is wanting but colour to make it as valuable as the original. That original will be remembered as one of the attractions of the Royal Academy in 1842. The girl is redolent of life and health and luxurious joyousness. The costume is Italian; but the face is thoroughly Irish—there is no mistaking that. The picture is one of the most pleasing productions of an ex-

cellent artist, who possesses the happiest talent for picturing female beauty.

SALVATOR MUNDI. Painted by LEONARDO DA VINCI. Engraved by FELSING. Published by H. GRAVES and Co.

We are highly pleased to receive so beautiful a specimen of the art of engraving from this highly-celebrated picture—the most precious gem in the splendid collection of Mr. Miles, of Bristol. No previous engraving gives the slightest idea of its great excellence and extraordinary character.

The original was brought to this country about forty years since, by Mr. Bryan, and sold by him, with five other pictures, to Mr. Troward, for 6000 guineas. The subject has usually been denominated 'Salvator Mundi.' That it represents Christ there can be no doubt; but it is the Son of God in his character of majesty and glory, not in his state of humiliation and suffering; the expression and action denoting divine power and energy. It may be therefore regarded as the "Great First Cause," Creator of the world.

Professor Felsing, who now takes rank as the first German engraver living, in this beautiful example of his talents fully sustains his high reputation; and we are pleased to see one of our principal publishing houses, not confining its issues to royal portraits and illustrious dogs, but seeking a higher field—the great Italian masters—the highest source to which they can call the attention of the public.

ANCIENT HISTORICAL PICTURES. From Drawings by G. P. HARDING; engraved by J. BROWN.

The Granger Society having been established in 1841, for the publication of unengraved portraits, and after the 1st of May, 1843, declaring their affairs at an end after three portraits were issued, Mr. Harding, who was the first projector of the publication of these interesting historic mementoes, intends to carry out the object of this Society by the publication of a selection from his own stock—the accumulation of many years. As he has been so constantly employed in copying these curiosities, and possesses so large a number of very careful transcripts, he has been enabled to issue a prospectus of much promise. He proposes to give to each subscriber of £1 a copy of each print engraved in the course of each year; and if the subscribers amount to 500, four, five, or six engravings are to be given, and the plates destroyed when each member has received a copy. The prints are of a more convenient size than those issued by the Granger Society, and are accompanied by two pages of description. The first issued—"Portraits of King Henry VIII. and the Emperor Charles V.," from the picture formerly at Strawberry-hill—is one of much value and interest, as it depicts these monarchs at an earlier age than they are elsewhere to be met with. Walpole dwells with evident satisfaction on the possession of this picture in a letter to the Rev. W. Cole, and he fixed their ages in the catalogue of Strawberry-hill as "Henry VIII. at the age of 29, and Charles V. at 20." It is observed in Mr. Harding's letter-press, that "the portrait of King Henry VIII. bears little resemblance to that of any picture hitherto engraved, but the features are not unlike those of Queen Elizabeth." This print is altogether a welcome addition to the portfolio of the collector; and should similar ones be issued, equalling this in execution and interest, Mr. Harding will be doing good service to the historic collections of the country which should not go unrewarded.

Subscriptions are received by Mr. Harding, 69, Hercules-buildings, Lambeth; and by Messrs. Colnaghi, Smith, and Holloway, the printsellers.

THE ARCHEOLOGICAL JOURNAL, published under the direction of the Central Committee of the British Archeological Association for the Encouragement and Prosecution of Researches into the Arts and Monuments of the Early and Middle Ages. Part I., pp. 92. Price 2s. 6d. London: LONGMAN and Co.

About nine years ago the zeal and talent of M. De Caumont, a gentleman of Caen, in Normandy, founded the "Société pour la Conservation des Monuments Historiques de France;" and the enlargement of the Society by the indefatigable exertions of its members have done good service to the French nation, who have generally borne the blame

of being ignorant and careless of their antiquities. A spirit of preservation and restoration has there been generated, and the enthusiasm of their national character evidenced therein; it is well that so good an example has been followed on this side the Channel, and a similar Society established here on the broadest and most equitable footing. Its members are not required, unless they wish it, to subscribe towards its expenses, but may be content with calling attention to objects of Antiquity and Art requiring notice or repair, to which the Society will attend. Of course contributions are thankfully received, in order to carry out such laudable motives, and restore or prevent the destruction of what should be dear to every genuine lover of his country. The publication which has led to these remarks will be continued in the same shape, and at the same price, every quarter of a year, and is open to all contributors of brief papers illustrative of the history and antiquities of the country. Among other valuable papers in the present part may be particularly noticed those by Mr. Wright, one of which, on early English receipts for painting and gilding, has claims upon the attention of modern artists who would successfully imitate their progenitors. The catalogue of Emblems of Saints, by the Rev. C. Hart, is an useful and valuable compilation, evincing much research and industry; but it would be invidious to point out single papers where all are excellent. The present paper contains thirty-four woodcuts, more than twenty of which appear to be engraved expressly for the work, the Rev. J. L. Petit presenting three etchings to illustrate his paper on bell-turrets. The letter-press and paper are both good, and the book fit for any library or drawing-room table. We are glad to hear that it has gone through a second edition, and we hold it as a happy augury of a spreading taste for antiquities, which, taken in a true sense, contributes not only to the history of the country but chronicles the artistic taste and greatness of its people. Most cordially do we wish success to this publication, and all honour to the Society under whose auspices it appears.

TO SUBSCRIBERS AND CORRESPONDENTS.

We shall issue on the 1st of August an extra number of the ART-UNION, in order to submit to the English public a complete picture of

THE EXPOSITION OF INDUSTRIAL ART now taking place in PARIS, and which engages the earnest and serious attention of all Europe. In order to treat this subject worthily, and to render generally useful the information we desire to communicate, we have commissioned an artist (Mr. J. A. HAMMOND) to visit the French capital; and, from his sketches made in the Exposition Hall, we design to publish above a HUNDRED WOOD-CUTS to illustrate and explain the descriptive article, in the production of which the utmost care will be taken to render it practically useful, while exhibiting the progress and present state of the Ornamental and Decorative Arts at the great mart of the Continent.

The subjects will consist of objects interesting to every Manufacturer, the articles of whose produce may be beneficially influenced by improvements in Design. Thus, we shall supply suggestions to the Cabinet-maker, Cotton-printer, Silk-weaver, Iron-founder, Picture-frame Maker, Glass-blower and Cutter, Marble-worker, Coach-builder, Potter, Paper-hanger, Brass-worker, Goldsmith, Lamp-maker, Lace-worker, Wood-carver, &c. &c.

The woodcuts will exhibit the choicest specimens produced by artisans in these several trades.

This illustrated Part (Part 70) of the ART-UNION will be issued at the price of 1s. We request that for this Part early orders may be given to any bookseller or news-agent in town or country, or they may be transmitted direct to the Publisher, 132, Fleet-street.

LINING PICTURES.

SIR,—If any of your valuable correspondents who may be experienced in the process of lining pictures and repairing their accidental injuries, will communicate through your interesting journal plain directions for the best method of performing that art, it will conduce to the preservation of many excellent works, and confer a favour on many amateurs reading in remote situations.

As one of this class, I should be particularly obliged by being informed what is the best cement for sticking the old canvas to the new lining.

I find common paste not sufficient, and should be glad to be informed what is the method of preparing, and applying most effectually the best composition for this purpose. And also the best method of stopping holes and other injuries in pictures.

An answer to these inquiries, together with any other information and practical instructions on the same subject, will much oblige—Your constant subscriber,
A REMOTE AMATEUR.

DECORATIONS FOR ROOMS, in every variety of elegant designs, by the **PATENT KALOMINE** process, are painted only by **W. B. SIMPSON**, No. 456, West Strand, Trafalgar-square. By this process Decorations have all the brilliancy of the finest Distemper or Fresco Paintings, and are warranted to stand washing over and over again with soap and water as firmly as any oil paintings, whereas they will retain their brilliant colour much longer. These Decorations are painted on Paper, and may be sent to all parts of the country.

KEENE'S PATENT MARBLE CEMENT. Scagliola manufactured from this cement excels other imitations of marble and granites, as well in the richness of its colour as in its extreme hardness, which latter quality especially adapts it for Ornamental and Inlaid Pavements.

When rightly treated in a humid state, it has the property of fixing water-colours or tempera, and when dry and polished may be painted on in encaustic, for which purposes it admits of the highest delicacy of finish.

The coarse quality of Keene's Cement forms an advantageous substitute for wood in its application to the skirtings and mouldings of rooms, while as an internal paving it is not to be distinguished from Portland stone in appearance and hardness, but is much warmer and half the cost.

Patentees and Manufacturers, **JOHN BAZLEY WHITE and SONS**, Millbank-street, Westminster.

GLOBE INSURANCE, Pall-Mall, and Cornhill, London.

EDWARD GOLDSMID, Esq., Chairman.
WILLIAM TITE, Esq., F.R.S., Deputy-Chairman.
GEORGE CARR GLYN, Esq., Treasurer.

Henry Alexander, Esq.
Jonathan Birch, Esq.
John S. Brownrigg, Esq., M.P.
Jonathan Chapman, Esq.
Thomas Collier, Esq.
Boycie Combe, Esq.
Jas. W. Freshfield, Esq.
Sir I. L. Goldsmid, Bart., F.R.S.
Robert Hawthorn, Esq.
John Hodgson, Esq.
Boyd Miller, Esq.
Sheffield Neave, Esq.
Fowler Newsum, Esq.
William Phillimore, Esq.
W. H. C. Plowden, Esq.
John Poynder, Esq.
Robert Saunders, Esq.
Emmanuel Silva, Esq.
Sir Walter George Stirling, Bart.
W. Thompson, Esq., Ald., M.P.
Edward Vaux, Esq.
Benjamin G. Windus, Esq.

Established 1803.

For FIRE and LIFE INSURANCE and ANNUITIES, and the PURCHASE of REVERSIONS and LIFE CONTINGENCIES. Capital, ONE MILLION STERLING; the whole paid up and invested, and entirely independent of the amount of premiums received.

Rates and Conditions of Fire and Life Insurance, or other information, may be obtained at the Offices in London, and of the Company's Agents in the Country; and where Agents are not appointed, persons in active life, and desirous of the appointment, may apply to the Secretary.

Fire Policies due at Midsummer must be paid on or before the 9th of July.

By order of the Board,

JOHN CHARLES DENHAM, Sec.

London, June, 1844.

LONDON, EDINBURGH, and DUBLIN

LIFE ASSURANCE COMPANY,
3, Charlotte-row, Mansion-house, and 18, Chancery-lane, London.

DIRECTORS.

KENNETT KINGSFORD, Esq., Chairman.
BENJAMIN IPILL, Esq., Deputy Chairman.
Alexander Anderson, Esq.
John Atkins, Esq.
James Bidden, Esq.
Captain F. Brandreth.
James Hartley, Esq.
John McGuffie, Esq.
John Maclean Lee, Esq.
J. M. Rosseter, Esq.

AUDITORS.

H. H. Cannan, Esq.
Medical Adviser—Marshall Hall, M.D., F.R.S., L. & E.
Secretary—John Emerson, Esq.

Solicitors—Messrs. Palmer, France, and Palmer.

THIS IS THE ONLY COMPANY who are bound by their deed of constitution not to dispute any policy unless they can prove that it was obtained by fraudulent misrepresentation; and nothing but fraud, proved to have been committed against them, can vitiate a policy granted by this Company.

THIS IS THE ONLY COMPANY from whom the assured, on the mutual principle, receive the whole of the mutual accumulations, and also a guarantee from the shareholders for the sums assured.

THIS IS THE ONLY COMPANY who bind themselves to pay the sums in the policies, although the debts for which they were effected shall have been liquidated before the claims arise.

THIS IS ALMOST THE ONLY COMPANY who grant in favour of creditors whole-world policies, whereby the debt is secured, although the debtor should go beyond the limits of Europe.

BY THE HALF-PREMIUM PLAN only one-half of the premiums of the first seven years is required, the other half being payable at the convenience of the assured; thus allowing a policy to be continued for seven years at one-half of the usual rate, or to be dropped at one-half of the usual sacrifice. **ALEX. ROBERTSON, Manager.**

PERMANENT DRAWING CHALK

(in Cedar) in various colours.

E. WOLFF and Son beg to apprise Artists and Amateurs that they have, by effecting great improvements in their **CRETA LÆVIS**, adapted it for use in the same manner as the ordinary pencil; and effects can now be produced by it equal to water-colour drawings, without the use of water or any other fluid, the various colours blending together with perfect harmony, beauty, and richness. It can be cut to a fine point, and is thus capable of giving a very delicate outline.

FOR SKETCHING FROM NATURE, the great advantages resulting from the adoption of the **CRETA LÆVIS** must be obvious, as without the use of water, palette, brushes, &c., all the various tints can be obtained with a truthfulness that cannot be surpassed: thus superseding every other method in general use.

The drawings may be carried in a portfolio with safety, as (unlike other crayons) they will neither rub off, nor suffer injury by coming in contact with the usual contents of a portfolio.

The **CRETA LÆVIS** will not be affected by heat or change of climate, and by its compact form may be carried any distance without the slightest inconvenience. IT MAY BE HAD IN CRAYON WITHOUT CEDAR.

Specimens may be seen at the Polytechnic Institution, Regent-street; Royal Adelaide Gallery, Strand; and at all respectable Stationers', where the **CRETA LÆVIS** may be had in sets of twelve, eighteen, twenty-four, and thirty-six, with or without boxes.

INSTRUCTIONS FOR USE.

In order to produce the delicate shades, the chalk must be cut to a fine point, and worked very lightly on the paper, blending the colours until the required tint be obtained. The deep shades merely require a broader point and increased pressure.

Bristol Board, Crayon Paper, or, in fact, any papers with a fine even surface, not glazed, are well adapted for the **CRETA LÆVIS**; but tinted Crayon Papers are most suitable, as they add to the finish of the drawing.

WOLFF and Son beg to recommend their newly-invented **SKETCHING PENCILS**, or **PERMANENT BLACK CHALKS**.

B B Very Black, for foreground.

H B Middle Tint.

N Neutral Tint, for distance.

These Pencils are peculiarly adapted for sketching Heads and Landscapes, and are capable of producing a beautiful effect with very little labour. Having an adhesive quality, the drawings may be transmitted without fear of injury.

Manufactory, 23, Church-street, Spitalfields, London.

COMPOSITIONS FOR WRITING WITH STEEL PENS.

STEPHENS' WRITING FLUID.—These Compositions, which have so remarkably extended the use of the **STEEL PEN**, are brought to very great perfection, being more easy to write with, more durable, and in every respect preferable to the ordinary Ink. In warm climates they have become essential. They consist of—

A BLUE FLUID, changing to an intense black colour.

PATENT UNCHANGEABLE BLUE FLUIDS, remaining a deep blue colour.

A superior BLACK INK, of the common character, but more fluid.

A brilliant CARMINE RED, for Contrast Writing.

A CARBONACEOUS RECORD INK, which writes instantly black, and being proof against chemical agents, is most valuable in the prevention of frauds.

Also a new kind of **MARKING INK** for Linen; and Inkholders adapted for preserving ink from evaporation and dust.

Sold in bottles, at 3d., 6d., 1s., and 3s. each, by all stationers and booksellers.

Be sure to ask for Stephens' Writing Fluid.

N.B. These unchangeable Blue Fluids are patent articles: the Public are therefore cautioned against imitations, which are infringements, to sell or use which is illegal.

STEPHENS' SELECT STEEL PENS.

The utmost possible care having been bestowed upon the manufacture of these articles, so as to procure the highest finish, they can be confidently recommended both for flexibility and durability.

Also, **STEPHENS' RULING AND MECHANICAL DRAWING INK**, FOR ENGINEERS, ARTISTS, AND DESIGNERS.

This article will be found superior to the best Indian Ink for the above purposes. It does not smear with India rubber, or wash off with water. It flows freely from the drawing-pen, and never corrodes or encrusts it. It may be used on a plate or slab, with a camel's hair brush, diluting it with water, or thickening it by drying, as required. It has the advantage of being ready for immediate use.

Sold in conical-shaped bottles, convenient for using from, without any stand, as above, at 6d. each, by stationers.

All the above Articles are prepared by **HUNTER STEPHENS**, the Inventor, No. 54, Stamford-street, Blackfriars-road, London.

MESSRS. COPELAND and GARRETT beg respectfully to acquaint the nobility and gentry, that having completed the **ENTRANCE** of their premises at 27, **LINCOLN'S-INN-FIELDS**, they now solicit an inspection of a very superior and extensive stock of Dinner, Dessert, Breakfast, Tea, Coffee, and Toilet Services, of entirely new and elegant designs; together with a large assortment of ornamental Porcelain and richly cut and plain Glass, which they offer at a discount of 30 per cent. for cash.

N.B. Copeland and Garrett beg to state that any pattern ever made by themselves or their predecessors can always be matched.

37, Lincoln's-inn-fields, and 5, Portugal-street.

SCHOOL OF ART. No. 6, **CHARLOTTE-STREET, BLOOMSBURY.**—This School, established and carried on many years by Mr. **SAS** for the **EDUCATION OF ARTISTS**, and the instruction of Amateurs in Figure and Landscape Drawing and Painting in Oil and Water-colours, Modelling, Etching, &c., possessing every requisite as a Probationary School for the Royal Academy, is now conducted on the same principles as heretofore by Mr. **F. S. CARY**, with the aid of Mr. **REDGRAVE, A.R.A.**, who is engaged as Visitor.

The Studios contain an extensive collection of Casts from the Antique, Drawings, Works of Art, and Folios of Prints from the Old Masters.

* There is a separate Establishment for Ladies.

Mr. **F. S. CARY** may be spoken with from nine till eleven, at the School, where printed particulars of the terms are to be had.

BOND-STREET. — CHIMNEY GLASSES, PICTURE FRAMES, &c.—The Chesnut House in the kingdom for Chimney Glasses, Cheval and Toilet Glasses, Console Tables, Window Cornices, Pole and Cheval Screens, Room Mouldings, and every article connected with Carving and Gilding, is **F. GARBANATI'S**, 139, New Bond-street, corner of Grosvenor-street; Manufactory, 19, ST. MARTIN'S-COURT, Leicester-square. An extensive assortment of Chimney Glasses, Gilt and Fancy Wood Picture Frames, &c., kept in stock. Regilding in all its branches in a superior manner, at the lowest possible prices. Estimates given free of charge. Handsome ornamented Gilt Window Cornices, 3s. 6d. per foot. Room Moulding, 6d. per yard. A list of the prices of Plate Glass, &c., sent, prepaid, to any part of the kingdom. All goods carefully packed, and the loan of cases free of extra charge.

Please address all trade communications to the Manufactory, 19, St. Martin's-court.

DIMES AND ELAM, ARTISTS' COLOURMEN,

and Manufacturers of every Material for

DRAWING AND PAINTING,

91, GREAT RUSSELL-STREET, BLOOMSBURY-SQUARE, LONDON.

SUPERFINE PERMANENT WATER-COLOURS.

DIMES and ELAM beg to offer their Colours to the notice of the Amateur and Artist; being prepared in the purest and most careful manner, they will be found to possess freedom in working, together with brilliancy of colour, and are warranted not to contain any deleterious matter, being made of the finest colours to be obtained.

HALF-CAKES, HALF-PRICE.

MOIST WATER COLOURS.

All the above Colours are kept prepared in the moist state in thin Porcelain pans, and will be found to be extremely soluble and retain their permanency, drying firm and free from clamminess on the Paper.

DIMES and ELAM'S CANVAS PREPARED WITH INDIA RUBBER GROUND (for Oil Painting).

This Canvas, prepared with a ground of solution of India Rubber, is confidently recommended to the notice of the profession, its eligibility having been thoroughly acknowledged, and having received the patronage of the first Artists in the kingdom. To those gentlemen who desire that the labours of their pencils should be preserved from the effects of time (too visible in some of the finest productions of the art), this canvas is particularly recommended, as it is never subject to crack or peel, and the surface is very agreeable to paint on. Prepared of any Dimensions, with or without Frames.

RAND'S PATENT COLLAPSIBLE TUBE, FILLED WITH OIL COLOURS, ALL SIZES.

DIMES and ELAM'S CIRCULATING POSTERIES, containing Specimens of the First Masters in Landscape, Figure, and Flowers. Terms: £1 1s. per Quarter, or 2s. 6d. per Week.

DRAWINGS, PRINTS, and PAINTINGS, FRAMED, GLAZED, and MOUNTED.

NEAR THE BRITISH MUSEUM.

BOOKS ON THE FINE ARTS,

AT REDUCED PRICES,

CONSTANTLY ON SALE BY

HENRY G. BOHN,

4 AND 5, YORK-STREET, COVENT-GARDEN.

FLAXMAN'S CLASSICAL COMPOSITIONS, viz., *ILIAD* and *ODYSSEY*, 2 vols. oblong folio (published at £5 5s.), extra boards, reduced to £2 2s.

TRAGEDIES OF ÆSCHYLUS, oblong folio (published at £2 12s. 6d.), extra boards, reduced to £1 1s.

WORKS OF HESIOD, oblong folio (published at £2 12s. 6d.), extra boards, reduced to £1 1s.

COMPOSITIONS OF THE ACTS OF MERCY, eight beautiful Designs, in the manner of Ancient Sculpture, admirably engraved in aquatint, in exact imitation of the original Drawings, by F. C. Lewis, oblong folio (published at £3 2s.), elegantly hf.-bound morocco, with cloth sides, and gilt label, reduced to 16s.

EIGHT ILLUSTRATIONS OF THE LORD'S PRAYER, drawn on stone, by R. Lane, royal octavo, reduced to 3s.

LECTURES ON SCULPTURE, with a Memoir of the Author; to which are now first added, an unpublished Introductory Lecture, and two Oration on Canova and Banks; also an Address on the Death of Flaxman, by Sir Richard Westmacott; complete in 1 vol. 8vo., illustrated by 52 plates, drawn on stone by Lane and others, and a fine portrait; new edition, enlarged (published at £2 2s.), cloth, reduced to 16s. 1838.

Publishing by Subscription, in one magnificent volume royal 4to., price £7 7s., elegantly half-bound morocco, back and sides tooled with appropriate devices,

PUGIN'S GLOSSARY OF ECCLESIASTICAL ORNAMENT AND COSTUME. Setting forth the Origin, History, and Mystical Signification of the various Emblems, Devices, and Symbolical Colours, peculiar to Christian Design of the Middle Ages, with especial reference to the Decoration of the Sacred Vestments and Altar Furniture formerly used in the English Church. Illustrated by nearly 80 Plates, splendidly printed in gold and colours by the new litho-chromographic process, and about 50 Woodcuts in the letter-press. Containing Examples of the Ecclesiastical Costume of the Roman, English, French, and German Bishops, Priests, and Deacons; Altar Furniture; the Embroidery; Diaperings; Borders and Powderings; Floriated Crosses; Holy Emblems; Holy Monograms; Examples of the Nimbus; Conventional Forms of Animals and Flowers for Heraldic and Church Decoration; Funeral Palls, &c.; also a variety of Ornamental Alphabets of Church Text of various dates. The details of many of the Ornaments are given of the full size. The whole drawn, coloured, adapted, and described from ancient authorities.

ECCLESIASTICAL ARCHITECTURE OF ITALY, by HENRY GALLY KNIGHT, Esq., M.P. Second Series. Containing 40 beautiful and highly interesting Plates, with Letter-press, exactly uniform with the preceding volume. Price £5 5s. half-bound morocco. The former series has been universally allowed to be in every way one of the most satisfactory works of the kind ever published, and has been accordingly successful.

The object of this beautiful and interesting Work is to give examples of the Primitive Churches, and of the changes of style in Italian Architecture from the time of Constantine to the Fifteenth Century. Notwithstanding the number of publications which have been devoted to the elucidation of the forms and beauties of Ancient Architecture, there has not hitherto been one which sufficiently illustrates its early stages and progressive advance in Italy, a subject full of interest to the Churchman, as well as to the Antiquary and the Architect—Italy being the only country in which examples of the earliest period still remain, and in which the chain is unbroken.

In producing this Work no expense has been spared to render it worthy of the reputation of the Author, who is already well known to the public by his "Architectural Tour in Normandy," and his work on the "Saracenic and Norman Remains in Sicily." The Drawings were all executed on the spot, expressly for this work, by artists of acknowledged talents and fidelity, and the Engravings are on a scale sufficiently large to give a just idea of the Buildings.

PUGIN'S GOTHIC ARCHITECTURAL ORNAMENTS, 90 Plates, royal 4to., half morocco, reduced to £3 2s. 1840.

PUGIN'S EXAMPLES OF GOTHIC ARCHITECTURE, 3 vols. royal 4to., 225 Plates (published at £12 12s.), reduced to £7 17s. 6d. 1840.

GALLY KNIGHT'S SARACENIC AND NORMAN REMAINS IN SICILY, imperial folio, 30 fine Plates, some coloured (published at £5 5s.), half morocco, reduced to £3 13s. 6d. 1840.

STOTHARD'S MONUMENTAL EFFIGIES OF GREAT BRITAIN, folio, 147 fine Plates (published at £19), half morocco, reduced to £8 8s. 1817.

Large Paper, the details highly illuminated in gold and silver, imperial folio (published at £28), half morocco, reduced to £12 12s.

MEYRICK'S ANCIENT ARMOUR, 3 vols. folio, 100 beautifully coloured Plates, heightened with gold and silver, new and greatly improved edition (published at £31), richly half-bound morocco, reduced to £10 10s.

STRUTT'S DRESSES AND HABITS OF THE ENGLISH, edited by PLANCHE, 2 vols. royal 4to. 153 Plates, £4 4s. 1842.

the same, the Plates most beautifully illuminated in gold, silver, and opaque colours, in the Missal style, half morocco, £7 7s.

STRUTT'S REGAL AND ECCLESIASTICAL ANTIQUITIES OF ENGLAND, edited by PLANCHE, royal 4to. 73 plates, £2 2s. 1842.

the same, the Plates most beautifully illuminated in the Missal style, half morocco, £12 12s.

DANIELL'S ORIENTAL SCENERY AND ANTIQUITIES, 6 vols. elephant folio, 150 plates, finely coloured and mounted (published at £210), richly half-bound morocco, in 3 vols., reduced to £52 10s.

GRINDLAY'S (CAPT.) VIEWS IN WESTERN INDIA, 36 most beautifully coloured Plates by Roberts, Stanfield, and Fielding, atlas 4to. (published at £12 12s.), richly half-bound morocco, reduced to £8 8s. 1830.

MURPHY'S ARABIAN ANTIQUITIES OF SPAIN, atlas folio, with 100 very large and splendid line-engravings by Le Keux and others (published at £42), half-bound morocco, reduced to £12 12s. 1813.

HOLBEIN'S COURT OF HENRY VIII., with Biographical Sketches by LODGE, published by Chamberlaine, imperial 4to., 80 beautiful coloured plates (published at £15 15s.), half morocco extra, reduced to £5 15s. 6d. 1812.

HOPE'S COSTUME OF THE ANCIENTS, 321 Engravings of Egyptian, Greek, and Roman Dresses, 2 vols. royal 8vo., £2 12s. 6d. 1841.

HOPE'S HISTORICAL ESSAY ON ARCHITECTURE, 2 vols. royal 8vo., third edition, with General Index, 99 plates (published at £2), cloth lettered, reduced to £1 8s. Murray, 1840.

COTMAN'S ARCHITECTURAL ETCHINGS OF OLD ENGLISH BUILDINGS, by RICKMAN, 2 vols. imperial folio, 240 plates (published at £24), half morocco, gilt edges, reduced to £8 8s. 1838.

COTMAN'S SEPULCHRAL BRASSES, 173 coloured plates, 2 vols. imperial folio, uniform in size with the Etchings, half morocco, £8 8s. 1838.

CARTER'S ANCIENT SCULPTURE AND PAINTING IN ENGLAND, Notes by Meyrick, Dawson, Turner, and Britton, royal folio, 120 plates, many illuminated (published at £15 15s.), half morocco, reduced to £8 8s. 1838.

CARTER'S ANCIENT ARCHITECTURE OF ENGLAND, edited by Britton, royal folio, 109 plates (published at £12 12s.), half-bound morocco, reduced to £5 5s. 1837.

HENRY G. BOHN'S GUINEA CATALOGUE of his very extensive RETAIL STOCK is still on sale.